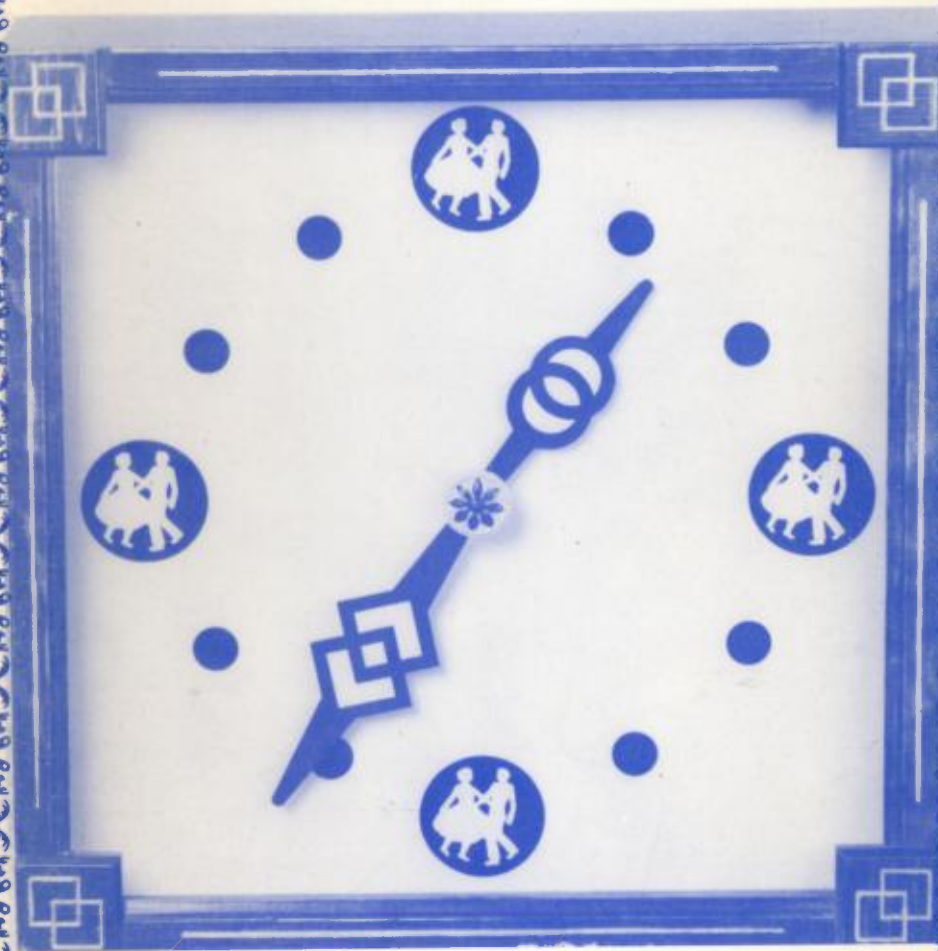


# AMERICAN SQUARE DANCE

MAY 1972



## SQUARE TIME

# THE



# EDITORS' PAGE



Square Time is Spring.....

Late fall was once the beginning of the new square dance season, when graduates of ten-lesson classes tested new-found skills at their area clubs. Today, with lessons extending twenty weeks and longer, from early September through the winter months, spring becomes the time for the cultivation of "seedling" dancers.

It's been warm here this week, and the garden beckons insistently. All over the yard, there is evidence of growth as daffodil buds appear, crocuses show their colors, dogwood and lilac trees flash a hint of green.

Several years ago (November, 1969) this magazine featured, "Growing Dancers Step By Step." Its basic theme bears repeating, since this is the season for the nurture of newer dancers in the club gardens, as well as for the rose-bushes outdoors.

Everything that grows has a pattern; nothing in the natural order skips a

step in the pattern. No larva becomes a butterfly without sojourning in the pupa stage; no child walks until he has crept. We can apply the examples in nature to our experiences with graduate dancers. We — dancers and callers alike — should make these dancers feel welcome at their first club dances, insure that their fledgling flights into the new "level" are smooth and fun, and pave the way for natural progression into strange and more advanced figures.

We should also encourage the graduates to be well-oriented to club dancing and develop confidence in their ability and dancing skills before they progress to more advanced workshops and challenge groups. Skipping steps will only lead to frustration and increased drop-outs.

Gardens are work, hard work, and a good crop is never raised by neglect. Let's keep this in mind as we cultivate the spring 1972 graduates into well-rounded club dancers.

# AMERICAN SQUARE DANCE

"THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES"

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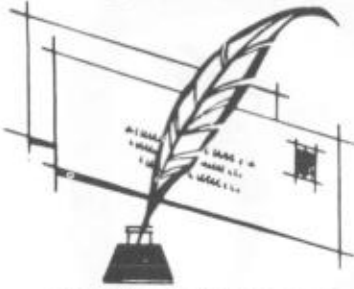
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MAY, 1972



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AMERICAN SQUARE DANCE magazine is published monthly at 216 Williams St., Huron, Ohio, by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$5.00 per year. Single copies: 50 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1972 by Burdick Enterprises. All rights reserved.

# Grand Zip



Wow! I sure didn't expect anything like that. Ever since Billie and I have been square dancing, it has been one pleasant surprise after another. We feel that having an article printed in a top-flight magazine is a highlight of our square dance life. Thank you for the honor. I have one correction that could be made, but probably would be noticed only by Washington State people. The line "notes from a speech given at the 1971 Seattle Seminar" should have read "notes from a speech given at State Leadership Seminar at Cle Elum."

We feel that square dancing is the friendliest, most wholesome activity there is and wish that more people could get a true picture of square dancing. Most people see it as done on TV by an exhibition group of cloggers or as the old barn dance type of yesteryear. These people say, "Oh, I can't do that," or "We don't want to be part of anything like that." We get people in our classes that just don't believe that square dancing is anything but a local fad, and are real surprised to find out differently.

Keep up the great work on a wonderful magazine.

*Joe Secor  
Spokane, Wash.*

I did NOT receive the March issue of SQUARE DANCE magazine. I consider it very important to have all issues of the magazine as it is a valuable resource to my square dance activity.

Please send me this issue, if possible, and determine if I am scheduled to receive the remaining issues of my subscription.

*A. Gene Spence  
Greenville, S.C.*

ED NOTE: Notify us whenever this occurs. A replacement copy will be sent by return mail.

Dear Sirs:

Enjoyed reading a copy of your square dance magazine, so would like to have a subscription to SQUARE DANCE. I belong to Seminole Square Dance club of Miami, Florida, and just received a pin for ten year membership.

Am enclosing a check for \$5.00 for a year's subscription.

*Dorothy Schneider  
Miami, Fla.*

ED NOTE: Since a special rate of \$3.00 is now offered to all new subscribers, those sending \$5.00 are given a 17-month subscription. Renewals continue at the regular rate of \$5.00 per year.

Please put me on your subscription list starting with the March issue. I've seen your magazine at Lincoln Center Public Library and have hurriedly sent this note off to you.

*Harry Tartell  
New York, N.Y.*

There has been a big change and improvement since you took over the magazine. Keep up the good work.

Do you still have the "Binders" for a year's worth of the magazine? I have ten years of American Squares and Square Dance and would like some more binders. Do you have them and how much? Please let me know.

*George J. Gargand Jr.  
Hibbing, Minnesota*

ED NOTE: Binders are not available at the present time. We do hope to offer them to readers at a future date. Watch for a later announcement.

Enclosed find check to cover my subscription for two years..... I never thought my picture would make the cover of SQUAREDANCE. It was quite a thrill. *Johnny & Janie Creel  
Metairie, La.*

# YOU'RE ONLY A YEAR AWAY FROM YOUR



# island TOUR



# AWAY FROM IT ALL-

## IN AUSTRALIA, NEW ZEALAND, FIJI, AND HAWAII



AUSTRALIA is big, bold and beautiful. Some people look upon it as a vast agricultural laboratory. Some find fascination in its newfound mineral wealth and the surge of industrial activity that has accompanied it. Some consider it the world's most active sportsland. Some think only of its dynamic, cosmopolitan cities. Some describe it in terms of "The Reef"—that great mass of coral that sweeps for more than a thousand miles along the northeastern coast.

HAWAII is a many splendored place of lush green mountains, azure seas and dazzling beaches. But its particular treasure is its people and the spirit of aloha they extend to their visitors. The lively action, the relaxed atmosphere, the romantic scenery will enchant you.

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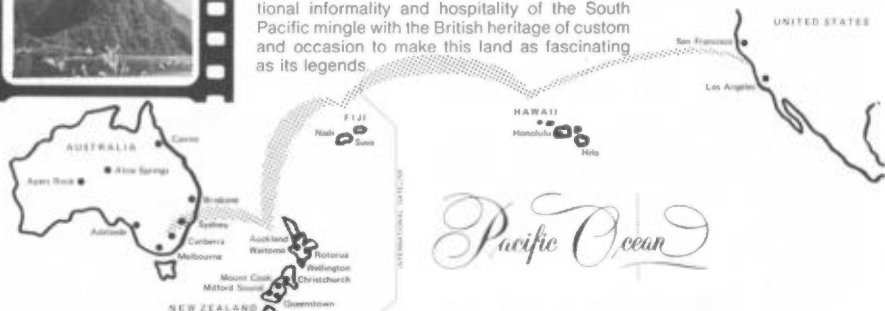
**AMERICAN  
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# Mendings...

by STAN BURDICK



My friends call me "Crash" ....

I take the jibes and smile back weakly.

That's the appellation with which I got dubbed after my early March auto collision. It's a smileable nickname, all right. But it conjurs a mighty sobering recollection.

The memory of that crushing event brings into focus three important facts to me:

1. A power pole can be awfully hard when it comes at you going 45 miles per hour and your brakes aren't holding the car as it slides unerringly toward the inevitable immovable destination, on skids of mud.

2. Truly, I must have a guardian angel watching over me when I can walk away from an accident like that one with only a few scratches and a sore stomach. The car was a total wreck. It had been a little red 1971 two-door Opel sedan. Now it looked like a little red 1571 Tudor accordion hanging on a coat rack.

3. People everywhere who drive anywhere ought to drive as if they were driving to church Sunday morning. Otherwise, someone might end up driving *them* to church some Monday morning.

Those things happen so fast it is hard to remember the details. I was driving to Chillicothe, Ohio to call a dance on a sloppy winter night. Some-

how the wheels of the little car dropped into a muddy shoulder and went out of control. I remember saying, "Oh, no...." and it was all over and I got out of the steaming pile of steel and chrome, holding my stomach and trying to catch my breath.

Those of you who have been through this moment will recall the sensation.

I'll conclude the episode by saying simply that I was able to call my next dance two nights later, in fair shape (square shape, of course) and I came out of it determined that I do not want to turn in my membership card in the human race for a long, long time!

## CONFUSION SAY:

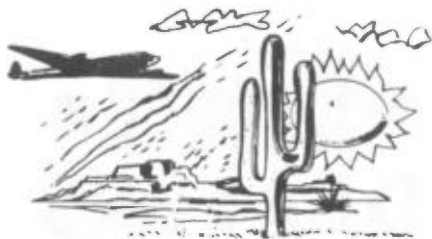
*"It is easier to SUBTRACT the memory of unhappy event, if, when ADDING up the value of your friends, you find you've got at least TWO TO CARRY you."*



Flying to far cities in these varied United States can be both informative and grossly exciting. And the experiences thus encountered can add a little zipidedooda to any humdrum life style.

I enjoy sitting for a while in airport lobbies as I travel, such as O'Hare, Kennedy, and Hopkins, just watch the *people parade*, especially in the colorful spring time of the year. All day long the maxi's and the mini's and the minks and the mod modes march by. How clothing has changed in the past ten years! A few years ago we bought a pair of pants. Today we buy a pair of pants that has to be flared and fringed, and sanforized and double knit and perma-pressed and wash 'n wear!





The other day as I touched down in Tucson, Arizona, the pilot almost apologized as he blurted out over the intercom: "Folks, there is seldom any rain here, but today it is raining. It hasn't rained here in three months. But cheer up, it will be gone in a few minutes."

Sure enough, it was, it hadn't and it did. The storied dry climate returned in the blinking of a sun under the grey eyebrow of a cloud, and the temperature quickly soared to its customary 80 degree mark.

The scenery out there is magnificent in the spring. Azure sky meeting copper mountains which roll forward and flatten to orchard-like bush and plains country is a welcome eye-full sight. Here and there the little ground-hugging cactus redeems its thorny, formidable exterior by producing spectacular bright pink blossoms, and the great sentinel cactus, towering thirty, forty and fifty feet high, boasting an age in the hundreds, seems to be holding its arms high in an old Osage Indian greeting.

They say out there that if one stays more than two days in that country he'll be "hooked" forever and never come home. Lucky for me I only had two dances to call (Sierra Vista and Tucson) or I might be still there, penning these lines.



Somehow, I believe I prefer the changing seasons we have in Ohio, with a good old-fashioned snow storm thrown in once in a while for variety. It is probably not unlike the old adage that even a "perfect" marriage needs a couple of stormy disagreements now and then, to sweeten the reconciliation.

Wherever I meander, square dancers really love to boast and boost their beloved bailiwicks. Provincial pride — isn't it a grand concept!

I was treated royally in Wichita..... driven around the city two hours..... that Century II domed convention hall downtown is magnificent.....part of the colorful downtown redevelopment .....thirty clubs in the area offer fine square dancing.....tied together by a League.....the area magazine is "Happy Tracks".....well done.



Mary Krotzer of Sierra Vista may be about the only member of the "Rattlesnake Club" and she has a badge to prove it. To be a member of that club you have to have been bitten by a rattlesnake while walking home from a square dance. Any other applicants?

And still the memories, all less than 30 days old, come flash flooding through the alleys of my mind.....Clay Organ of Sierra Vista, really drove a "second mile".....and a two hundred and twenty second mile to show me the Arizona scenery.....Ft. Huachuca, the sprawling military base.....the legendary town of Tombstone, alive with ghosts of the past.....Tucson, with its DID-IT-OURSELVES square dancehall (this whole story to appear in a month or so).....Jim Stogsdill, who has given a start to some of today's leading callers

.....Len Watson, who goes on and on, brightening his corner.....Bill Williamson, who can fix anything, including a broken square ..... Omaha, site of a recent "National".....where Harold and Lill, fellow ASD staffers, have a good thing going.....and arranged such a fine subscription dance.....

My trips-of-the-month club also took me to New York City again, where I had a pow wow with two astute colleagues, Charlie Baldwin (New England Caller) and Bob Osgood (Sets in Order, and the many-faceted ASDS) and some golden nuggets were mined from those fertile minds (not mine!)

I rediscovered Times Square, Radio City, and all the old sights and sounds. Muggers have replaced the huggers in Central Park, as you know. And the streets are more choked with yellow cabs than ever. Squint your eyes a bit and you can imagine yourself tip-toeing through a sunny field of daffodils, with the exception that those "daffys" sure can flatten you if you don't watch out sharply.

In conclusion, I want to relate an incident that happened as I came to the end of my air trip and neared the Cleveland airport. My seat mate, a hearing-aid specialist from Portland, Oregon, said, "You know, I've got a funny feeling about the safety of this particular trip and I've had it all day. I almost didn't come. But I took out a special hundred-thousand dollar insurance policy at the airport this morning. At least my family will be well taken care of."

Gosh. What a sure-fire way to put your traveling companion completely at ease! But I landed safely in Cleveland.

Finally, as I park my pen and migrate with my "mike," I'll pass on a good slogan that sums up some feelings that, if passed on by all of us, might cause a pleasant epidemic:

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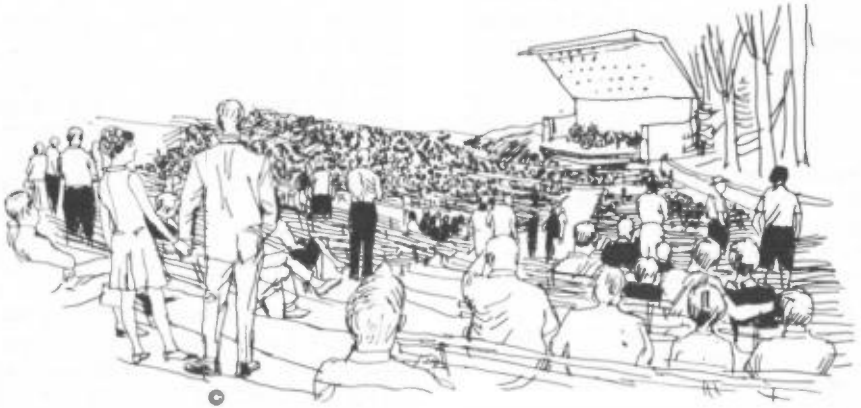
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# MOOD MUSIC



by Helen Springer  
Boise, Idaho

It happened at an "Up With People" concert. Most of the seated crowd had been there for a long while and was growing restless waiting for the program to start, bored expressions on their faces, their feet shuffling about in an itchy fashion, irritation increasingly apparent in their long drawn-out sighs.

Late-comers were still sifting in, fitting into the empty seats here and there. As two women approached the line I was in I thought, "I hope they don't want past me. I don't want to have to stand up, tuck my feet under my chair and pull my stomach in to let them by." I became interested in them, though, as they drew closer,

because the younger one, probably in her early twenties, was one of the saddest looking girls I have ever seen. This girl's entire body seemed to sag with despair. Her feet sort of shuffled along, as if she didn't possess the energy to lift one after the other. Everything about her was down at this "Up With People" concert, her eyes were focused somewhere near her feet and her head was bent. Her brown hair, with a hint of a soft wave in it, framed a pasty grey face. She wore no make-up. One arm hung limply at her side while the other was raised somewhat to allow her to clutch her companion's arm. The woman with her was

probably in her thirties, a look of patience in blue eyes that had deep, dark circles underneath them. I wondered what her relationship was to the melancholic figure beside her.

As I stood to let them through, I heard the older of the women tell the other, "We're going by some people here." It was then that I realized the girl was blind and I wondered whether those glazed eyes had ever had the power of sight or whether she'd been born that way. I glanced at her, seated beside her sister or possibly a friend. Her head was bent, her hands were laying listlessly on her lap. I thought about the deep pain she must have suffered to look so bitter and depressed. What stories must lie behind those unseeing eyes, hurts that I probably couldn't even conceive. Was there anything anyone could do for her? I wanted so much to talk to her, but what would I or anyone say? How would you even go about getting a young girl to cheerfully accept sightlessness?

The program, beginning, interrupted my thought, pulling my interest from this sad girl to the vibrant young people on the stage. Occasionally, though, throughout the program, I glanced at the sightless girl, each time thinking possibly I might detect a sign of joy in her face or body, but the bitter look of resignation remained. The theme of the program was "Up With People" and their songs were built around it. The performers vibrated with enthusiasm. When I glanced at my husband and daughter, their eyes were shining with joy, but the blind girl remained dejected.

Toward the end of the evening, a boy from Japan took the microphone and called out, "Everybody join arms and rock with the music. Get into the spirit of the next few pieces with us." I looked at the girl I had no name for to see if she would join in this merry-making, hoping so that she would. Her companion lifted the girl's arm and slid hers through but the man on the other

side of her just looked at her silently and helplessly. After the woman with him leaned over and whispered to him he spoke to the girl. She lifted her arm just enough to let his through. No other part of her body moved. Even though her arms were raised slightly her hands hung limply on the ends of them.

"Allemande Left, Right and Left Grand," called out the boy from Japan. A stunning black girl, in a brightly colored costume, swayed her body as she played the piano while a tall boy with long blond hair stomped his foot as he strummed his banjo. Four couples square danced on the raised stage. "Head Ladies Chain Across." The eight dancers whirled and circled, the boys whistling and yelling as they clomped around in their boots, the girls, feminine in their full skirts and lace pantaloons, laughed gaily. I could feel the excitement of the crowd mount, the easy laughter tumbling out of parted lips. This time when I glanced at the nameless girl her pasty skin had taken on a slight pink tone and her head was lifted just a little. As I watched her she slowly came to life, like a butterfly emerging from a cocoon. Her face looked as if someone had put a lighted bulb in back of it. Her head and body seemed to lift as she rocked to the music. "Promenade All - Swing Your Partner," the young caller chanted. The crowd, including the blind girl, were clapping their hands now and stomping their feet.

When it was over the girl looked vibrant and alive. She was really quite pretty, with the soft pink glow to her skin. I watched her as she left the hall. She didn't shuffle her feet then, she lifted each one. And I may have just imagined, but I don't think so, that she wasn't clutching her companion's arm quite as tightly as she did when she came in.

I had just seen Square Dancing do something that I don't think doctors could accomplish. There are many kinds of therapy.



# Single Square Dancers U. S. A.

Single Square Dancers, U.S.A. will hold its second annual convention in Oklahoma City, September 1-3, 1972. The brainchild of Joe B. Ellis, the initial event attracted dancers from ten states. This year a turnout of delegates and visitors from over 30 states is expected.

It is the purpose of this event to give singles an opportunity to attend a nationwide gathering especially suitable to their dancing and social needs; to exchange ideas for future organization and plan future such events; and to discuss the specific problems which are encountered in single square dancing.

Joe Ellis became interested in singles leadership and organizational work in 1963, after serving in official capacities in various square dance clubs. Following his initial work in organizing singles on a small scale in Oklahoma City, the first national event for singles was held, and then Joe was tapped again to be general chairman and executive secretary for the second annual Dance-A-Rama in 1972.

Divorced, widowed, or never-married adults have a specific need for good, clean entertainment such as square dancing. They also need dances as a place to meet other singles. A large percentage of the world's population is single, but there are very few organized single square dance clubs to accommodate them. In some instances, there is a lack of opportunity for a single person, or a pair of singles, to join or participate in other square dance organizations on either the local, district, state or national levels. This problem is improving steadily, but there is still a great need for recognition of this problem area. Ellis, as well as many other singles with whom he has

discussed the subject, feels that a national organization with planned and hosted single square dance get-togethers would aid in attaining recognition both at local and national levels.

Square dancing for single people is more of a necessity in many instances than for married couples, since they have a vital need to mix and socialize with other single people. Square dancing provides an opportunity to express mutual interests and become aware of one's fellow man (or woman), to observe and participate.

Problems confronting single dancers during the past have been many. They have been excluded from attendance at seminars because of the fear that irresponsible singles might bring some measure of moral or personal disgrace to the general square dancing public. It has since been proven to all, with the interest and understanding of many married couples, that "responsible" adults are not necessarily married adults.

In the case of large dances or conventions, it would seem beneficial to singles in general, if other singles were appointed to handle all arrangements for the singles attending such events, as they would be more aware of their needs, such as opportunities to gather as a group in designated areas to exchange dances and circulate more confidently.

One aim of the organization of Single Dancers U.S.A. is communication and channeling of information between all single clubs. Any interested dancers should write Joe B. Ellis. He plans to prepare a national listing of singles clubs, dates they meet, and contact persons. His address is 3926 S.E. 11th, Oklahoma City, Oklahoma 73115.

# One Night Stands

by Jim Teal  
Columbus, Ohio



## Part 2

Although the "Square" or "Half and Half" dances are not quite as numerous or popular today as they were 30 years ago, there are still enough of them to keep many callers busy every week-end. These dances are conducted by churches, lodges, PTA's, social groups etc., for the prime purpose of giving those who attend, an evening of uncomplicated enjoyment. People may attend this type of dance just once or twice a year or perhaps only once in a lifetime. Sometimes, it depends on how the caller performs at that first dance, whether they ever want to attend another. Most of the people who attend these dances have had no previous square dance training, and the caller must be prepared to provide an evening of entertainment for participants who are completely inexperienced.

It is imperative that the caller gets the people moving to music as soon as possible and to keep them dancing for the entire evening. Depending upon the group, it is sometimes not advisable to teach Left Allemande and Grand Right and Left until the second

or third tip, and there are times when it is better to call an entire dance without calling a Left Allemande. It is an exception rather than a rule when a caller cannot call a Left Allemande during the first tip, but a caller must be able to analyze the groups and know what he can or cannot do with them.

With a little practice, a caller can substitute for Allemande Left, Grand Right and Left by using Circle Left and Right, Swing corner, Swing partner etc. instead of the Allemande Left.

Do not spend a lot of time at the start of an evening trying to teach everyone how to square dance. Show them how to form the squares, the number of each couple in the square, who is their corner, keep girl on right side, circle right and left, etc. If it appears that it will take considerable time to teach them more than that, get them moving to music right away. Tell them to relax, listen to your calls, and do just what you tell them to do. Then, using a good Hoedown record (I like "The Devil Jumped Up" SIO No. 2141B), start calling something directional such as:

**OPENER:**

Bow to your partner, your corner too  
 Circle to the left is what you do (half way round)  
 Now circle to the right, go the other way  
 When you're home swing your corner, the lady on left  
 Now right back home and swing your own.

**FIGURE:**

Ladies to the center stand back to back (face out girls)  
 Gents (face to your right) march (or walk) around that outside track  
 Pass your partner right on by, swing the next one on the sly  
 Repeat three times until each man is swinging his original partner.  
 Repeat opener.

Gents to the center stand back to back  
 And the girls march round the outside track  
 Pass your partner right on by, swing the next guy on the sly  
 Repeat three times until each girl is swinging her original partner  
 Repeat opener.



For the second half of the tip, any good visiting couple singing call may be used with circle left, circle right and swings being substituted for Left Allemande, Grand Right and Left. Following is an example, using Red River Valley, (Records — TOP-25184 or JEWEL — JIDSA)

**OPENER-BREAK**

Join your hands and circle to the left now  
 You circle to the left till you get home  
 Now swing that corner lady, the lady on the left  
 Right back home and swing your own sweet gal.

**FIGURE:**

The first couple lead to the right and circle (with couple No. 2)  
 Circle to the left and then the right  
 Swing with that girl in the Valley (opposite)  
 Now swing with your own Red River gal.  
 Lead right on down the valley (to couple No. 3)  
 Circle to the left and then the right  
 Swing with that girl in the Valley  
 Now swing with your own Red River gal.  
 Repeat for couple No. 4.

Repeat FIGURE for couple 2,3, and 4. (Note: Records are not long enough for all couples. Start record over after second couple completes figure.)

# ONE NIGHT STAND FIGURE USING "LONG LONESOME HIGHWAY"

Use Wagon Wheel 309 or any 64 beat record

## OPENER-CLOSER

Join your hands and circle to the left now  
Just keep on walking round that ring and then  
Allemande left your corner, come back and swing your own  
Swing that pretty little lady round and round  
Allemande left your corner, and a grand right and left  
When you meet that pretty little gal, you promenaded the set  
Walkin down that long lonesome highway (or verse to fit record used).

## FIGURE:

First couple lead to the right and circle four hands round  
Put the bird in the cage and the cage goes round and round and round  
(No. 1 lady in center and circle three hands round her)  
Bird steps out, crow steps in, cage goes round and round again  
(No. 1 lady joins ring and No. 1 gent goes to center and circle three hands around him)  
Now the crow steps out and circle four hands round  
Dive thru to the next two and circle four hands around  
(No. 2 couple make arch; No. 1 couple dives thru arch to couple No. 3)  
Repeat figure for couples 3 and four. End figure for couple No. 4:  
Dive thru and home you go, now everybody swing  
Swing that pretty little lady, then promenaded the ring  
Just a-walkin down that long lonesome highway (or other verse).  
Repeat FIGURE three more times with couples 2,3, and 4 leading to the right and progressing around the square.

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Caller: Dick Jones

**PIL-1010 Red Roses For A Blue Lady**  
Caller: Randy Anderson

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#### SIDE 1

REAL TRUE LOVIN—Ken Anderson  
FOOTBALL HERO—Kip Garvey  
RING OF FIRE—John Hendron  
ME AND BOBBY MCGEE—Red Bates  
WHEN THERE'S FIRE—John Hendron

#### SIDE 2

RAINDROPS KEEP FALLIN—Ken Anderson  
SANTA CLAUS—Dick Jones  
AVERAGE PEOPLE—Phli Adams  
L.A. INTERNATIONAL AIRPORT—J.Hendron  
PUT YOUR HAND IN THE HAND—K.Anderson

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**JK-508F FOR THE GOOD TIMES**  
Howard and Phyllis Swanson

**JK-508R RHYTHM IN THE RAIN**  
Dick and Marlene Bayer

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# CALLER-LEADER DIRECTORY

CONTACT THESE CALLER-LEADERS FOR  
THEIR AREA DANCE INFORMATION AND  
FOR BOOKINGS AT YOUR CLUB OR EVENT

CALLERS,  
LEADERS,  
BOTH  
"LOCAL"  
AND  
"NATIONAL"  
ARE  
INVITED  
TO  
INQUIRE  
ABOUT  
LISTING  
NAMES  
AND  
ADDRESSES  
ON THIS  
PAGE

Bob Beau  
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**Now booking 73-74**

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**72-74 Calendar available—vinyl cover**

Squaredancing is in trouble. You don't believe it? Well, whether or not you believe that, it is a fact that every single week several thousand people cease dancing. Now don't misunderstand. I am not prophesying gloom and doom. Squaredancing is not facing extinction. No social activity that provides people with as much enjoyment, and as inexpensively, as squaredancing does, is likely to die out anytime soon.

Nonetheless, squaredancing is in trouble. It is true that the attrition already mentioned is in good part offset by the influx of new blood. People are learning to dance all the while. Here is the thing we must be aware of, though: The attrition rate is much higher than it ought to be or has to be. The mere fact that square-dancing is surviving does not mean things could not be better — a whole of a lot better.

Right now, though, let's go back and examine the problem. Why are so many leaving this activity that so many enjoy so much? Obviously they no longer are enjoying it, else they would not drop out. But why aren't they enjoying it enough to stay with it? There is no need to conjecture about the matter. We can get the straight story "right from the horse's mouth" by asking some of them. What do they say?

The answers vary, of course. But thru them all one common complaint is voiced over and over, and over again: "It's too complicated!" "It's too much of a hassle to keep up." "If you stop to tie your shoe, you fall so far behind that you can't catch up." "We can't remember all the new basics; there's no end to them!" All these remarks can be expressed in one phrase summarizing the average ex-dancer's view of modern-day squaredancing: "Too much complication."

And in one way he is right. But here is the point of this whole discussion: THE COMPLICATION IS ONLY APPARENT, NOT REAL. What do we mean by that? I will explain.

There are a finite number of bed-rock-fundamental maneuvers that are the "electrons, protons, and neutrons" of squaredancing. They are *more elementary than basics in general*. They themselves constitute part of the basics, and the remainder of the basics are composed of small packages of certain ones of them.

Since all more complicated figures are made up of combinations of basics, it can thus be seen that every maneuver and figure in squaredancing is composed of strings of the "indivisible particles" called fundamentals.

What does all this have to do with the price of putty in Patagonia? This: At last count, there were approximately 247,962 "basics" (so called, anyway). Next week there may be 2,000 more. People stop squaredancing because they eventually despair of remembering 249,962 and more "basics."

But there are exactly 73 fundamentals, two of which are currently dormant. Five years from now there will be just about 73. Ten years from now there might be as many as 75, but it is rather doubtful.

In effect, the squaredancer who learns these 73 fundamentals can do anything in squaredancing. But he will not be able actually to do so until a different brand of calling is practiced generally.

Descriptive calling employs nothing but basics — true basics. Dancing to such calling, a person who knows the 73 fundamentals and the relatively few simple packages making up the remainder of the true basics can in fact do anything in squaredancing, including the most intricate and involved of figures.

But if the caller calls those same figures in the manner most prevalent today, our "true-basics" dancer won't do very well at all. Because the almost universal practice today is to string together a number of fundamentals and give the giant package (which I call a grabbag) a flashy, catchy title that gives no hint whatever of its contents.

Consequently, the poor dancer has to memorize the contents, and their order, of each such grabbag — of which there are over a thousand right now, and more being hatched every day. As soon as the poor, bewildered dancer reaches the limits of his “memory bank,” then goodbye, Mr. Dancer.

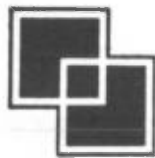
All that has to happen to put an end to this deplorable and ridiculous situation is for callers to do a couple of easy things. (1) Educate themselves in regard to what a fundamental is, what a basic really is, etc., and (2) Stop calling grabbags and call their contents instead; that is, call descriptively.

The caller still can call exactly the same material he has been calling all along. The only difference is that he will call each component (basic) of each grabbag, thus providing the dancer with a string of activity units small enough (and self-descriptive enough) to cope with. No one loses anything, and everyone gains. Is there anything impractical about such a plan? Am I some sort of dreamer for proposing it? If so, please show me why and how.

No one can do anything about a problem before he becomes convinced that the problem exists. After he is convinced it exists, he is unlikely to have much inclination to do anything about it before he becomes convinced that it affects him. Then he can't do anything about it until he finds out the source, cause, nature, etc., of the problem. He learns those vital facts only by careful study of the details of the matter. A once-thru-lightly investigation is little better than none at all.

A lot of people have become weary of beating the bushes in an attempt to find replacements for those who drop out of their club and out of square-dancing. Why not try a different approach for a change? Find out how to alter squaredancing's presentation, *but not squaredancing itself*, so as to make it far more enjoyable for everyone and thus induce the potential dropouts not to drop out, but to keep right on enjoying this wonderful pastime that offers so much to so many for so little.

# The Problem At Hand



by John Jones  
Glendale, California

All these concepts are explained in utmost detail in the four appendices to my book *Square-dance Fundamentals*, available for \$7.50 ppd. from Frontier Publishers, P.O. Box 44; Glendale, Cal. 91209.



# GRENN

*Newest Rounds*

GR 14158

**PANTOMIME WALTZ**

by Jim & Ethel Sudborough

**WABASH RHYTHM**

by Bill & Jean Filbert

*Newest  
R/D Drill*

GR 15013

**WALTZ-A-ROUND**

Basic Waltz by Francis & Violet Kimble

**FOXIE**

Basic Foxtrot by Frank & Ruth Lanning

# TOP

*Newest Flip  
Squares*

Top 25256

**I'M JUST ME**

by Mike Litzenberger, Slidell, La.

Top 25257

**BY AUSTRALIAN MOONLIGHT**

by Wally Cook, Melbourne, Australia

# Twelgrenn

*(Dealers Only)*

## WE STOCK DANCE ACCESSORIES:

Plastic record sleeves

Dividers for records (set of 60)

Conical turntable center (for 45s)

"Slo-down" & "Spee-dup"  
for floors

Diplomas (square and round)

Decals (square and round)



# ROUND DANCING IS FUN!

*Odds And Ends For Round Dancers*

## WE PROTEST:

Round Dancing—  
makes a conventional dance seem boring.

makes it impossible to keep your feet still when you hear one of your own numbers being played on the radio.

makes you venture out on a night that you wouldn't even send a dog out on.

makes you attend an all-day square and round dance, and then drag your weary feet out on the next night because you hate to miss the new dances at club.

gives you not a minute's rest on square dance club night - after all, who wants to sit out a "round"?

## YES, WE PROTEST:

If we hadn't gotten involved in all this, we'd have never—

had so much fun!

made so many good friends!

gotten around so much!

kept ourselves active!

and added that spice to life that everyone talks about!

*from Tip Topics, Cleveland, Ohio*

## THINK BIG; STEP SMALL

Many new round dancers have difficulty doing a routine because they take steps that are too big. Always take small steps when round dancing and you will find the dancing more relaxing and smoother too. Dance erect and on the balls of your feet. On any point or kick be sure the toe of your foot is pointed down, not up.

You will start turning-two-steps to the side, but waltzes either straight back or straight ahead. When ladies back up and men go forward in closed position the man should step straight ahead and not straddle step (you won't step on her foot).

Now, these tips are generalizations; you could find exceptions to all of them. For example there may be certain dances that will have a large step, or waltz balance when you step to the side, but generally speaking, these tips will help.

*from the Reporter, Leigh, Nebraska*

CONFUSION SAY: "What world needs now is more **PLAYING A ROUND** and less **PLAYING AROUND.**"

# FEEDBACK



Another add-on idea to the Callers' table featured in the November magazine. Instead of letting the bare table show, velveteen drape (removable) can easily be fabricated by the spouse to enhance the stage setting, hide the clutter and provide advertising space for the caller and/or notices by the club. The drape may be attached to the table by drapery type hooks (eyes affixed to the table) or by snaps. I prefer the snaps as the shifting of the table during transit will occasionally bend an eyelet on the table. The drape can probably be stored inside the table.

*Alton L. Douglass  
APO San Francisco, Cal.*

In your December issue, Harold Bausch asks the question, "Isn't it a shame that we don't have some system where by we can take some of the dancers who don't dance so often and those with less experience and mix them in with the more experienced dancers?" He has the answer in the

April 1971 issue: Use the "Australian Round Up" (which is a way of mixing the couples into scattered sets by coincidental arrangement).

*Tom & Chick McGrath  
Sydney, Australia*

Just received your April issue and Jim Teal has a great article on One Night stands. He is only telling things I have experienced for over eighteen years. The current "hot shot" caller who looks in disdain on the one night stand caller (and many of them do) are strictly unable to handle this type of a square dance party. I am telling you the truth when I say that I get more kick out of a one night stand job than a club date. It's a very rewarding and real thrill to have people come up and tell you what a wonderful time they had. "I just didn't think I could square dance. Gee, I didn't know this was so much fun. I didn't want to try it, but you couldn't keep me off the floor after the first dance."

*Marvin Labahn  
Chicago Ridge, Ill.*



Don Shotwell

## LUCKY RECORDS

*P.O. Box 5008 — Long Beach, California 90805*

*Presents*



Bill Martin

May Release: LR 012

April Release: LR 011

March Release: LR 010

Dec. Release: LR 009

RAY OF SUNSHINE, called by Don Shotwell

MAY THE CIRCLE BE UNBROKEN, called by Bill Martin

SMILE IN YOUR STYLE, called by Don Shotwell

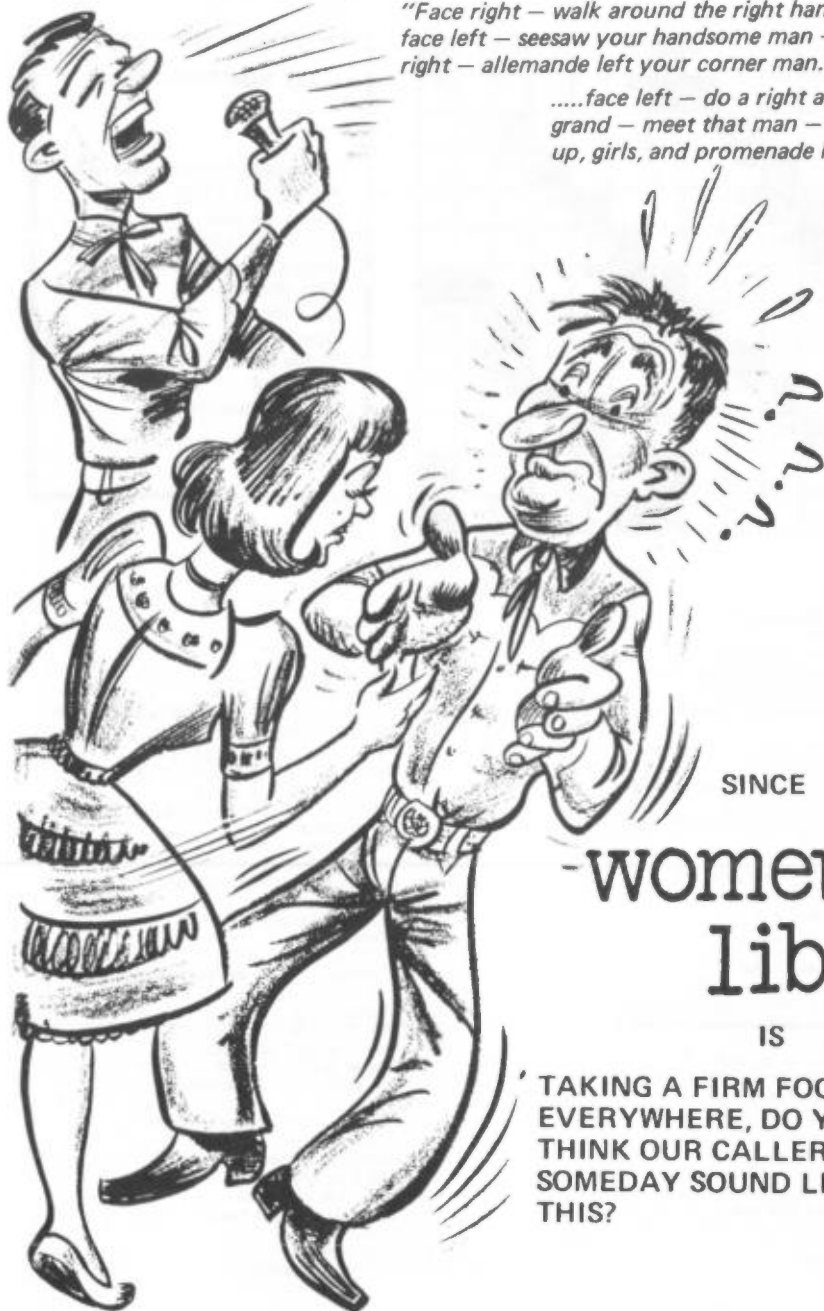
RHYTHM VAMP, called by Wayne West



## Sketchpad Commentary

"Face right — walk around the right hand man—  
face left — seesaw your handsome man — face  
right — allemande left your corner man.....

.....face left — do a right and left  
grand — meet that man — pick him  
up, girls, and promenade him....."



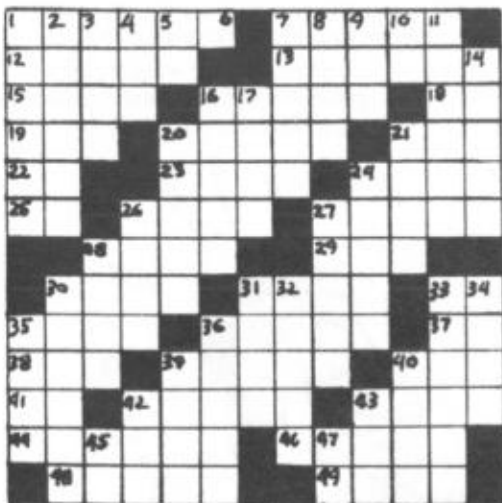
SINCE

women's  
lib

IS

TAKING A FIRM FOOTHOLD  
EVERYWHERE, DO YOU  
THINK OUR CALLERS WILL  
SOMEDAY SOUND LIKE  
THIS?

# Puzzle Page



## LAST MONTH'S PUZZLE

All around the left hand lady.  
Forward and back  
Shoot the star  
Circle to a line  
Separate and go around one  
Spin chain thru  
Do-ci-do  
Spin the top  
Triple duck  
Crosstrail  
Sweep a quarter

## ACROSS

1. "----- Weather"
7. ----- thru
12. "The ----- Dance"
13. Do - -----ler whirl ( 2 words)
15. Russian mountains
16. Contribution to a potluck
18. --sado
19. Wheel --- deal
20. More pleasant
21. Santa's Swingers, Al---a club.
22. Egyptian sun god
23. Refreshing drinks for summer dances
24. "Ring of ----"
25. Printer's measure
26. He and she
27. Summer TV show
28. So
29. Initials for a ship
31. Capricious idea
32. "I Love You ---- And ---- Every Day" (same word)
33. Hospital department (Abbr.)
35. Spring flower
36. Center: ----- point
37. "--, --, Nora" (same word)
38. Relative, for short
39. Shade of orange
40. Not dry
41. Ends turn --
42. ----- thru (plural)
43. Name for a hoedown call
44. Thought the same
46. Ends -----
48. Mails
49. Give off

## DOWN

1. "It Happened At A ----- Dance"
2. --- --d que
3. Ohio, Indiana And Detroit area (abbr.)
4. Relative (abbr.)
5. "Teton --, Stomp" (abbr.)
7. Caller Merrill ----- of Michigan
8. A great distance away
9. Rural Route Delivery (abbr.)
10. -- star thru
11. -----n (two words)
14. Subway fare
16. ----- go forward and back
17. --- deucey
20. Old Testament prophet
21. Tunes
24. If the squares are full -- take the last letter of each word in the phrase.
26. "---- Old House"
27. Countrified
28. "---- Land Is Your Land"
30. ----- the dishrag (plural)
32. "New World In The ---- Ing"
33. Eight people (2 words)
34. A couple
35. International Square Idiots Association (abbr.)
36. Henry and Edsel
39. Led a round dance
40. Dry river channel
42. One square plus two
43. "----bone"
45. Concerning
49. "--d River Valley"

---

## PAID ADVERTISEMENT

---

**BOB & CAROL** — Now that we've all learned to Square Dance — Meet us at MSDLA Festival — Lansing, Civic Cntr. — Sun., May 21 — 1 P.M. We'll bring tickets for ya from our MSDLA CALLER. Only 3 Bucks per couple — **TED & ALICE**.

---

**TRAVEL** — by car, bus, plane, boat, chopper, bike (tandem, i.e.) or shanks mare to Lansing Civic Center May 21 for MSDLA Festival — only 3 bucks per couple.

---

**DON'T BE MISLED** by false rumors— There are still plenty of tickets available for this Festival. Simply send a check or M.O. for \$3.00 per couple, (made out to Michigan Square Dance Leaders Association) plus a self-addressed stamped envelope to Bob and Mary Brennan, 28899 Westfield, Livonia, Michigan 48150. Tickets and Map of Downtown Lansing by return mail.

---



**ONE COUPLE** — desires to join 800 others for 9 hrs. dancing and fun at yearling and club level — object **GOOD TIME**. Bargain rate — will go to Lansing, Sun. May 21 - 50+ callers.

---

**NEW MODEL** (Yearling type) or Vintage dancers will all enjoy the MSDLA Festival in Lansing, Sunday May 21 Open 1-9.

---

**FOUND** — Fifty plus callers calling at club and yearling level — Lansing Civic Center May 21 — 1-10 pm.

---

**REWARD** — Good time for all, For info. contact your friendly neighborhood MSDLA caller.

---

**LUCKY — GOT A HOT TIP FOR YA.** It's Lansing — May Twentyfoist — a 1-10 Shot going in the MSDLA Festival. Pick up the duckets from one of them 50 MSDLA Caller Fellaz. A guaranteed **WINNER — ROCKEY**.

---

**A PERFECT GIFT FOR MOTHERS DAY** — Take your Wife (She's the kids mom, ya know) to the MSDLA FESTIVAL, Sun., May 21, (That's a week after Mother's Day) Treat her to Dinner while you're there. You can get Tickets from MSDLA Callers. **YOUR WIFE**.

---

**WILLIE . . . COME HOME** — All is forgiven and I promise to go to the MSDLA Festival with you in May, in Lansing — **BOOTSIE**.

---

**FOR SALE — WHALE** of a good time to be had at MSDLA Festival May 21 Lansing Civic Center. Dinner Res. optional. Contact your nearest MSDLA Caller for tickets. Advance Sale Only.

---

**JOE** — Meet us Lansing Civic Center, Sun. May 21 — 1:00 P.M. Object — **S.D.** Good time. Only 3 bucks a couple. **B & M.B.**

---

**WEIGHT WATCHERS SPECIAL** — Lose 350 Cals. per hr. for nine continuous hrs. sq. dncg. Lansing Civic Center, Sun. May 21 begn. 1:00 P.M. No Sweat suits — 3150 calorie meal optional. See MSDLA callers for tickets.

---



**MOTHER** — Please baby-sit for your twelve darling grandkids, Sun., — May 21, — We want to go to the Sq. Dance Festival — **YOUR LOVIN SON**. P.S. The Twins have "croop" and the four youngest have the chickenpox.

---

---

## PAID ADVERTISEMENT

---

# FUN VALLEY

## SQUARE DANCE RESORT

SOUTH FORK COLORADO 81154

### 1972 PROGRAM

WEEK-END MAY 12-13-14:



Melton Luttrell  
Fort Worth, Texas



Dale Cassidy  
Greeley, Colo.



Jack & Darlene  
Chaffee  
Aurora, Colo.

WEEK-END MAY 19-20-21:



Ben Coleman  
Denver, Colo.



Dean Hood  
Wheatridge, Colo.



Jack & Darlene  
Chaffee  
Aurora, Colo.

ROUND DANCE WEEK  
MAY 21 - MAY 27:



Jack & Darlene  
Chaffee  
Aurora, Colo.

A week of  
Round Dancing  
with the Chaffees.  
No additional  
staff will be added  
at this time.

MAY 28 TO JUNE 3:



Gaylon Shull  
Dighton, Ks.



Johnny Mathis  
San Antonio, Texas



Bob & Wilma  
Anton  
Kinsley, Ks.

JUNE 4 TO JUNE 10:



Harper Smith  
Celina, Tex.



Johnny LeClair  
Riverton, Wyo.



Bill & Joan  
Montney  
Yuma, Ariz.

JUNE 11 TO 17:



Don Franklin  
Arvada, Colo.



Ernie Kinney  
Cantua Creek, Calif.



Dingie & Dorothy  
Wheeler  
Madera, Calif.

From June 18th to August 20th we do not have institute dancing. We will have an open square dance every night. Write us for information concerning our mid-summer program.

AUGUST 20 TO AUGUST 26:



Jon Jones  
Arlington, Tex.



Sleepy Browning  
Jayton, Tex.



Charles & Fran  
Maris  
Hurst, Tex.

AUGUST 27 TO SEPTEMBER 2:



Cal Golden  
Hot Springs, Ark.



Chuck Bryant  
San Antonio, Texas



Ernie & Naomi  
Gross  
Syracuse, Nèbr.

SEPTEMBER 3 TO 9:



Francis Zeller  
McCracken, Kan.



Cliff Smith  
Littlefield, Tex.



Paul & Edwina  
Gra-vette  
Oklahoma City

SEPTEMBER 10 TO 16:



Don Franklin  
Arvada, Colo.



Jerry Thole  
Wichita, Ks.



Tom & Kay  
Pell  
Wichita, Ks.

SEPTEMBER 17 TO 23:



Lee Swain  
Arlington, Texas



Marv Lindner  
Lakewood, Calif.



Art & Evelyn  
Johnson  
Long Beach, Ca.

SEPTEMBER 24 TO 30:



Bob Parrish  
Rawlins, Wyo.



Dick Parrish  
Hobbs, N.M.



Bud & Shirley  
Parrott  
Albany, Ore.

Fun Valley is a square dance resort owned and operated by Mack & Jean Henson. The motel rooms are large and modern, the cabins are 2 or 3 bedroom & will accommodate 2 to 4 couples.

The trailer park has complete hook-ups and a clean modern bath.

Our prices will remain the same as 1971.

For reservations or a free colored brochure with complete information write:

Nov. 1st to  
May 1st

Mack & Jean Henson  
2050 Elmwood  
Abilene, Texas 79605

May 1st to  
Oct. 31st

Mack & Jean Henson  
Fun Valley  
South Fork, Colo. 81154

# Mix & Match



*Edited by Fred Freuthal*

Once in a while a caller needs a real challenging figure to use in a singing call for that "special" group, and with this in mind, Fred has come up with a couple of tricky ones. These aren't to be used at the open club dance, unless that club can "breeze" through most anything the caller can throw out.

Allemande left, allemande thar, go forward two and star  
Men wheel in with a right hand in, you've got a back-up star  
Head men with the girl you've got, trade — but keep the thar  
(Now two girls are in the star, backing up.)

Four boys turn around, a right and left thru, and turn the lady fair  
Barge thru, go cross the square, your corner you will swing  
Swing that girl around, then promenade the ring. Tag.....

Here's another with an interesting use of curlique:

Two and four you pass thru, then heads lead to the right  
Centers in and cast-off thru-quarters round tonite  
Pass thru with a wheel and deal, the girls pass thru and then  
Curlique to a wrong-way thar and turn the star my friend.  
Shoot that thar (star) to the corner, swing that girl around  
Left allemande new corners, promenade the town.

## WAGON WHEEL RECORDS

"THE RECORD DESIGNED WITH THE CALLER IN MIND"



WW 211

**BABY'S COMING HOME**

*by JERRY HAAG*  
*and the WAGONMASTERS*

P.O. Box 364

Arvada, Colorado

CALLING ALL  
CALLERS.....



Because so many inquiries come to the magazine asking for callers' credentials, addresses, etc., we are establishing a new file, which we call

**CALL-DEX**

and that is a fancy name for a special file containing a short biography and photo of all participating callers.

**WE WANT YOU**

in our file. Simply send a small photo, paragraph biography and plan to insert your ad on our Caller-Leader page for at least 3 months annually (cost \$15.) We'll circulate your credentials any time we get an inquiry for the CALL-DEX list.



by Harold & Lill Bausch

The word "Festival" means to a square dancer what "Mardi Gras" means to the people of New Orleans! It is something special, exciting, and a refreshing change from the ordinary. For what it is worth; here is our idea of a festival from the planning period to its conclusion.

The date is set and the Auditorium spoken for at least a year in advance. We book two callers as "featured callers" for the evening program, one or two round dance leaders, and special intermission entertainment. All dancers are encouraged to help on one or more of the committees. By the way, these are all on the volunteer basis, no forced help, please! Committees consist of: Ticket, Publicity, Advertising, Hospitality, Decorating, Banner, Jamboree Callers, Souvenir Booklet, and Finance.

The advertising committee solicits ads to be in the souvenir booklet and these ads pay for the booklet. The banner committee invites area clubs to bring their banners for display during the festival and during the festival a drawing is held to see which lucky club will win a cash award. This is not a competition, just a drawing.

Now our committees are working! Publicity goes to American Square-dance, Sets-in-Order, and Round Dancer at least two months prior to issue date. Handbills are printed to be inserted into our local square dance publication and large posters are hand made.

The souvenir booklet committee takes the ads as handed in from the advertising committee, assemble them, along with pictures and articles of the featured callers, round dance leaders,

entertainment, etc. and then the booklet is ready to hand to the printer.

The Jamboree Callers Committee is busy sending invitations out to area callers, inviting them to call on the afternoon program. Ticket Committee members are busy visiting area clubs and offering tickets for sale. Advance sale tickets usually sell about 25¢ less per person than they do at the door.

The day of the big event arrives and quite early the decorating committee is there to put the finishing touches to the decorations. They usually start the night before. About an hour before the afternoon program starts our ticket committee arrives to sell tickets. The hospitality committee is there to greet each dancer as they come in, give them a program, thank them for coming, and to wish them a lot of good and happy dancing. The banner committee is there to take care of the displaying of the various club banners.

The afternoon program starts at 2:00 with a Callers Jamboree. About the middle of the afternoon this is interrupted while the Round Dance Teachers teach one or two new rounds, then the jamboree continues until 5:00. This is the "Dinner Hour."

One of the Round Dance leaders will M.C. an Impromptu Round dance session from 6:30 to 7:15, after which the Grand March is formed. After the Grand March and before we spread out into squares the colors are advanced by a Boy Scout troop. There is a breathless silence as a recorded version of the National Anthem is played. A representative of one of the local community organizations extends a brief welcome to all, and away we go! Dancing to the best calls of two fine callers for the rest of the evening, interrupted only by the fine entertainment we have obtained for our intermission. During this break we rest our feet, get our breath back, and enjoy just being entertained. Then we are out there dancing and twirling again. As we leave the hall at the end of the Festival, tired and happy, we are already making plans for next year.





#### TAKE A FULL CHURN

One caller we know moves couples to other sets as a routine procedure before he starts to call each tip. There is some complaining about the practice now and then, but, strangely enough, the dancers keep coming back to that club year after year and it is the biggest club of dozens in the area. Best of all, there are never any prearranged squares and both the newer dancers and the veteran dancers are mixed happily with happy results. The caller certainly has a "balanced floor" as far as gauging his material, instead of "front-hall" levels and "back-of-the-hall" levels that so often occur. We think the advantages in this system should be carefully considered by other callers.

#### PREVENTIVE MEDICINE

Did you ever consider that you could be held liable, as a caller, for certain accidents that could occur at your dance, such as a speaker falling on a dancer, etc.? For a very low charge you can buy a "big chunk of peace of mind," says Ted Wegener, of 16404 Ardath Ave., Gardena, California 90247; He is the guy to contact for the Square Dance Callers Association of Southern California, who, with the cooperation of the Nash Insurance Agency, can offer a liability policy to any caller and leader in the USA, its possessions and Canada. Coverage is to a maximum of \$50,000 to one person; \$100,000 to more than one in one occurrence and \$10,000 property damage. Regardless of judgment for or against the insured, legal fees, court costs, etc., are covered. The rate is only \$4.00 per year; however, applicants must be members of the association, which is open to all at \$15.00 per year.

That membership also includes a monthly choreography note service and other benefits. Write to Ted.

#### LOOKING FOR BOOKINGS?.....

#### JUST WALK AROUND THE CORNER

Getting those first few bookings as a brand new caller is terribly difficult, isn't it? But too often new callers think the only kind of bookings are club dances, and overlook a huge potential market for their services among groups who want to sponsor a square dance a couple of times a year, or once a month, or occasionally. There is still a wider group that needs a little "selling" job to become "believers," and often it is surprisingly easy to "sell," if one is willing to invest the time for a personal contact with key organizational people.

I'll never forget the actions of a program director of a Senior Citizens Center, many years ago, who responded to my inquiry about calling dances for her membership by throwing her arms around me (a total stranger) and exclaiming: "This is the millenium! You're the answer to my prayers!" A monthly program was arranged that proved valuable to both the guy behind the mike and those who danced. How many situations like that are waiting for you to uncover right now, in your own "backyard?"

#### LESS FLACK IF YOU SNACK AND THEN YAK

Let's ponder this idea from the Norfolk, Va. area where Jim Horton calls for the Riptides in Va. Beach. Every other month (not too often, not too seldom) the club has a delicious, bountiful potluck meal together, followed by a short business meeting, followed by a dance. They never run into a multitude of sticky personality and organizational problems in their short-and-sweet meetings, such as some clubs do. Why? Well, if a body is that well fed just previous to a business meeting, who in the world feels like crossing swords? Think about it!

# places to dance



Would you like to visit and dance in exciting Hawaii, New Zealand and Australia on a 2-3 week tour in July, 1973 with Burdicks, Lehnerts, Bausches, as hosts. Sponsor: Square Dance Magazine, Box 788, Sandusky, Ohio.

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**13th WESTERN S/D CONVENTION,** July 13-15, 1972; Memorial Coliseum, Portland, Oregon. Write Shep & Bev Sheppard, Gen. Chmn., 12730 NE Rose Pkwy, Portland, Ore. Go Far West Where The Dancing Is Best!!!!

**7th ANNUAL SHINDIG,** June 30, July 1, 2, DiLido Hotel, Miami Beach, Fla., Beryl Main Gary Shoemaker, George Hinkel, Les Linn & Beatties. Write Dot Schmidt, 200 NE 169th St., North Miami Beach, Fl. 33162.

**CAMP AND DANCE—POTATO HILL—**Boonville, N.Y. (North of Utica) Club level dancing every Fri. & Sat. all summer. Holiday weekends. Ed Fraidenburg, Mon. Aug. 14. Write J. Uebelacker, Buskirk, NY 12028

Oquaga 1972; 4th Annual Calendar Square and Round Dance Weekend: June 23-25, 1972. Scott's Oquaga Lake House, Deposit, N.Y. Contact: 31 Squares, 136 Seeley Ave. Syracuse, N.Y.

**CARIBBEAN HOLIDAY** Jet-cruise, Oct. 8, 1972, 14 days; \$559 up from L.A. includes 35+ meals, deluxe hotels and sightseeing. S/D enroute in New Orleans & Miami. Write John Campbell, 1040 Golf Ct., Mt. View, Cal 94040

**SPRING GULCH BARN—**dance every weekend, June, July, August. Write for complete schedule: Spring Gulch Barn, R.D. 2, New Holland, Pa. 17557. Special S/D Week, different caller every night, July 22 - 28.

## "Let's go Dancing"

**AMERICAN SQUAREDANCE** subscription dances. Write for details about organizing one.

Madison, Kentucky; Monday, May 15  
(Contact Louis Calhoun)

Highland, Michigan; Wednesday, May 24  
(Contact Audrey & Norm Brown)

Jackson, Mississippi; Saturday, June 3  
(Contact Emanuel Duming)

Asheville, North Carolina; Sunday, June 25  
(Contact Infantinos' Round-dez-Vous)

Jacksonville, Illinois; Sunday, July 30  
(Contact Lynn Dieterle)

Minerva, New York; Wednesday, August 9  
(Contact Bill & Mary Jenkins)

Toledo, Ohio; Sunday, September 10  
(Contact Jim & Mary Batema)

Kansas City, Missouri; Wednesday, Nov. 8  
(Contact Jack Cloe)

# STRAIGHT TALK

Readers are invited to send opinions, suggestions and thoughts for publication in this new regular feature. Opinions expressed in this column do not necessarily reflect those of the editors.

by VERONICA McCLURE

Taken from the NEW ENGLAND CALLER

The enjoyment of the geometry of square dancing patterns and their combinations (sometimes hair-raising) is thoroughly legitimate. Some dancers enjoy them more than they do the dancing part of square dancing. That is fine, as long as their personal preference does not interfere with the community effort of the square. Also, some people are just more mechanical than others, and either cannot or will not take the time to find out what makes graceful dancing. As long as they know the essential basics and, again, don't interfere with the community effort of the square, it doesn't make that much difference. Then there are those who like to be graceful, fluid and smooth in their execution of square dance patterns. It is to them, whether accomplished or just learning, that my remarks may be most interesting. They are not given with any "authority" behind them other than that of a dancer whose enjoyment goes up proportionately with the smoothness of the particular square she happens to be in at the time.

In order to dance gracefully and smoothly, rather than run around in vaguely geometric patterns, respond to the tempo of the music in a steady, shuffling (not sloppy or stooped) walk in the same tempo. Don't break this tempo. For instance, if you are circling left and the call left allemande comes, deliberately finish the step circling before turning into the left allemande. Don't try to turn in between when neither foot is firmly on the floor to turn against. If you do try to turn, it will be an awkward yank of body

torque. The time needed to completely put one's foot down is much less than a second. Not only will you not lose time, you will not lose the rhythm or become "behind the beat", an unhappy feeling of not being able to catch up to the music. Of course, this assumes that you listen to the music to find its rhythm. When the floor is squaring up, the music is usually playing. Take a second to consciously listen to it and find the beat. Furthermore, a good caller knows what he and you are doing and has planned the number of beats, the rhythm and the calls to go together. If you ignore the rhythm, you won't be "on the beat," and two-thirds of what the caller is trying to do will be lost.

So walk, just a nice, plain, steady, shuffling walk. No matter what happens, keep walking. Lengthen or shorten your stride to cover more or less distance, but keep walking. Walk in place if necessary. But don't change the rhythm. Keep it steady. The turns, arm placements and inter-weaving of persons inherent in the calls will provide the choreography, but the basic step is always a walking one.

Jumpy, jerky dancing obscures the geometric patterns, needlessly tires the dancers, and is aesthetically unpalatable. A more practical and immediate reason for smooth walking steps is that all snapping, jerking, yanking, bouncing, skipping and hopping actions seriously impede the dancer's ability to listen to the caller and his instructions. No wonder, he has all he can do to stay upright. And even if one does enjoy snapping, jerking, yanking, etc., the people who dance with such a person will be snapped, jerked and

yanked everytime he comes near. Sometimes it hurts, and it is always uncomfortable. It doesn't make a favorite partner.

If you learn to dance in a smooth and graceful manner from the beginning, it will be easy to expand your dancing when the space and/or the spirit indicate it. And it will be easy to contain your dancing again when it is necessary. But if you start off jumping around in wide circles, running to catch up, and otherwise consuming space and time not meant for it, you will find it very difficult to change these bad habits when the tempo speeds up, or the calls become more difficult, or the hall becomes more crowded.

All dancers in ecstasy add flourishes, even jumpy ones, but only when there is time for them, as with the various balances and acknowledgements at the beginning of a grand right and left. Badly placed flourishes can bring a square to its knees. A dancer must first be concerned with the correct execu-

tion of the call before adding anything to it. One who does all sorts of flourishes but doesn't know a star through or where to look for his corner is not a dancer. If you are ever in doubt, don't flourish, just keep up that steady, rhythmic walking. If you are an angel, be especially certain to keep walking. Not only will flourishes confuse the beginner and take his attention away from the caller, it will set a very bad example. No one, no matter how experienced, should dress up a call until he is absolutely sure of its basic form. It is always correct to walk simply through it; it is not always correct to add to it, and sometimes doing so may stop the square.

So, no matter what happens, just keep walking. That nice steady shuffle will see you through every imaginable situation. It will provide a good base to add appropriate flourishes and it will conserve your energy. It almost sounds like an old-fashioned medicine doctor's all-purpose remedy — only this one works.



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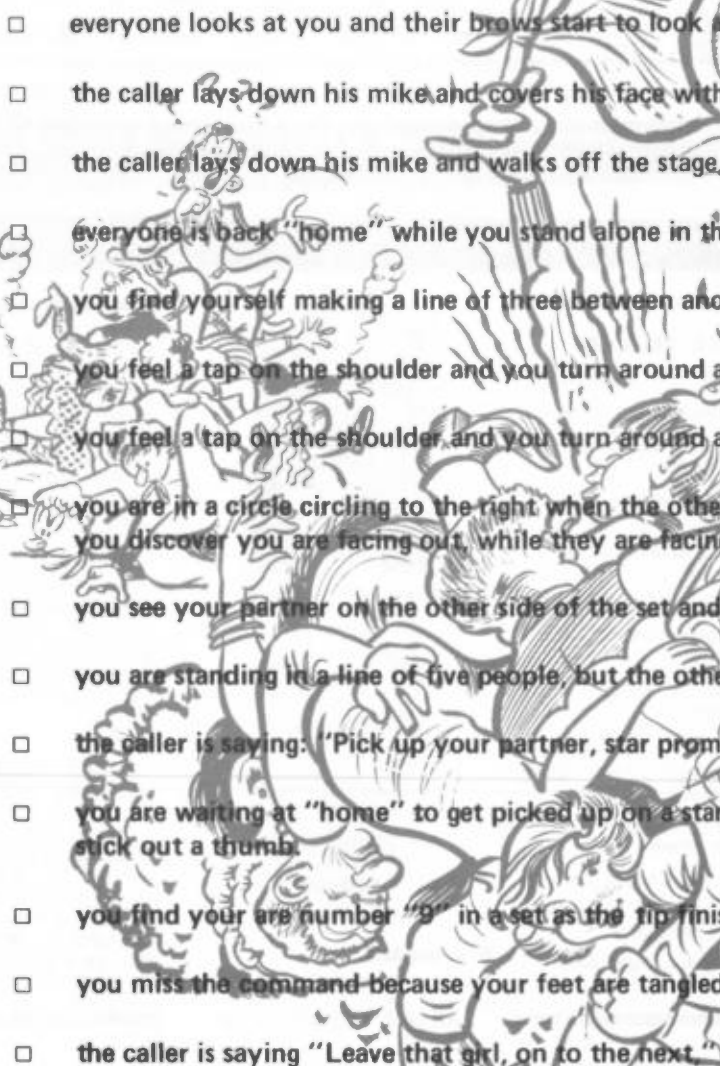
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**1972**

# *You know you've got*

- 
- ☐ everyone looks at you and their brows start to look as furrowed
  - ☐ the caller lays down his mike and covers his face with his hands
  - ☐ the caller lays down his mike and walks off the stage, weeping
  - ☐ everyone is back "home" while you stand alone in the center
  - ☐ you find yourself making a line of three between another couple
  - ☐ you feel a tap on the shoulder and you turn around and get yanked
  - ☐ you feel a tap on the shoulder and you turn around and discover
  - ☐ you are in a circle circling to the right when the other seven are
  - ☐ you discover you are facing out, while they are facing in
  - ☐ you see your partner on the other side of the set and the caller
  - ☐ you are standing in a line of five people, but the other four are
  - ☐ the caller is saying: "Pick up your partner, star promenade" and
  - ☐ you are waiting at "home" to get picked up on a star promenade
  - ☐ stick out a thumb
  - ☐ you find your are number "9" in a set as the tip finishes, and
  - ☐ you miss the command because your feet are tangled in 50 years
  - ☐ the caller is saying "Leave that girl, on to the next," and you



# roofed the set if.....

and as grandma's washboard.

nds.

ng.

or of the set as if you were about to play "Farmer in The Dell."

uple and the tip is over.

your gnats boxed good and properly.

cover it is the caller calling in your own set to try to straighten you out.

are circling left, but you are moving in the same direction they are. Then

ller is saying: "Meet mother, promenade."

are of the opposite sex.

and your partner is picking you up all right — off the floor.

enade and no one picks you up, so you wander into an adjoining set and

ed you can't seem to spot your original partner.

yards of nylon net petticoat fallen around your ankles.

ur badge is firmly caught in the lace ruffle of the first lady's sleeve.



# square line



*We've been thinking of taking our vacation at the National Convention this year. What will we do and see in Iowa?*

First of all, there are "trail-in" dances for you to visit on the way to Des Moines:

Omaha, Nebraska, June 20, Southroads Shopping Center on Highway 73-75. Contact: Glenn Lapham, 4971 So. 42nd St., Omaha, Nebr. 68107. (731-5761)

Williamsburg, Iowa, June 20, Starlite Roller Rink, Dell Trout calling. Plenty of space for campers and trailers overnight, just one block away. New

motels and good eating places. Contact: Jane and Bill Peterson, Williamsburg, Iowa.

Fort Madison, Iowa, June 20, at 8:00 p.m. MC Jess Pennock with guest callers. Contact: Shirley and Dave Aeschliman, R.R. 1, Montrose, Iowa 52639.

When you join the 7551 square dancers already registered for this event, you can plan on good dancing of all kinds, to old favorite callers and new ones from across the country.

Added attractions are always available:

There will be a Style Show on both Thursday and Friday afternoons, June 22nd and 23rd, from 2:00 to 4:00 p.m. at the Riviera Theater, right next to the Veterans Auditorium. The theme of the Style Show this year will be "Everything's Coming Up Roses" and we are expecting models from all over the United States, both gals and guys to model western style square dance clothes. Shirley and Andy Anderson, North Liberty, Iowa are the commentators, and the two shows on Thursday

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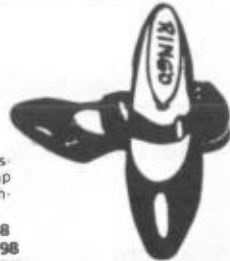


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#33

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#22

and Friday will be identical. For more information, contact Elaine and Larry Quayle, 133 Emerson Hough Drive, Newton, Iowa 50208.

Leonard and Eileen Goodrich, Linden, Iowa 50146, are the Directors of the Sew and Save Seminar to be held Thursday and Friday, June 22nd and 23rd, at the Veterans Auditorium in Room "B". Some of the things they have planned for you are a Fashion Special, and a Sewing Machine Demonstration. Georgia of Georgia's Square Dance Fashions will show designs for your figure, how to make accessories such as a tote bag and cape, knit trousers, pettipants, a pillbox and purse to match dress, stoles and ponchos.

The following nationally known Round Dance Leaders have agreed to help with our Round Dance Program:

Gene and Edna Arnfield, Charlie and Marge Carter, Jack and Darlene Chaffee, Blackie and Dottie Heatwole, Frank and Phyl Lehnert, P.J. and Toni

Martin, Marty and Byrdie Martin, Clancy and Betty Mueller, Charlie and Bettye Proctor, Mary and Marge Tetzlaff, Tommy and Geneva Thomas, Charlie and Nina Ward, John and Wanda Winter, Wayne and Norma Wylie.

Last, but not least, it has just been announced that there will be a big Country Music Show and Beef Barbecue, Saturday Night, June 24th, right at the Veterans Auditorium. The following Country Music Stars will be there: Waylon Jennings and the Waylors, Sammi Smith and her Band, Little Jimmy Dickens and the Country Boys, and Stonewall Jackson and the Minutemen.

This show will start at midnight after the Square Dance is over. Tickets will be available in advance and can be obtained by contacting: Advance Registration Director, P.O. Box 2624, S.W. 9th Street Branch, Des Moines, Iowa 50315.

#### COVER TALK

Square Time is anytime. And since square dancers so often check the clock as they prepare for the dance, why not depict a real "square" clock for that purpose? Thanks to the Andersons, E & B Specialty Co., P.O. Box 5881, Asheville, N.C. 28803, who designed our cover clock.



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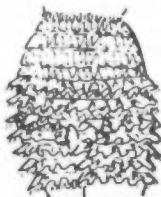
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The only new hoedown to be released this month is:

Gold Star 401, ORANGE BLOSSOM SPECIAL, Key A, and BIG VALLEY, Key C. Both have fiddle leads and BIG VALLEY has a lot of melody in it while ORANGE BLOSSOM SPECIAL does not have much melody. Callers who like fiddle may go for this record, but callers who like beat just will not give it much of a play.

A new LP was released this month:

Jay Bar Kay 12-01, with 10 singing calls on it by Jay Bar Kay callers. This ought to be a natural for basement dancers as all of the great JBK records are on it by the original callers: Real True Lovin, Football Hero, Ring Of Fire, Me And Bobbie McGee, When There's A Fire In My Heart, Raindrops Are Falling, Santa Claus Is Coming, Average People, L.A. International Airport, Put Your Hand In The Hand.

Here are the singers:

FLAT FOOTIN' IT— Wagon Wheel 702  
Caller: Gary Shoemaker

A really fine record. The music is Wagon Wheel good and during the promenade the caller says "Let's hear that guitar (or drums or trumpet or piano), so just push up the volume for the promenades and the record will do the rest. The dancers just loved the record. The figure is pretty good also. FIGURE: Heads pass thru and cloverleaf, everybody double pass thru and cloverleaf, centers pass thru, swing corner, left allemande and weave the ring, do-sa-do and promenade.

SMILE IN YOUR STYLE— Lucky 010  
Caller: Don Shotwell

Really fine music to an old favorite. Has a standard figure and an alternate figure with an all four couples flutter wheel in it. FIGURE: Heads promenade half way, sides right and left thru, heads lead right and circle to a line, up and back, pass thru, bend the line, star thru, pass thru, swing corner, allemande new corner and promenade. ALTERNATE FIGURE: All four ladies chain, all four couples flutter wheel, heads right and left thru, sides pass thru and partner trade, allemande the corner, do-sa-do your own, swing the corner and promenade.

EVERYTHING BUT LOVE— Top 25252  
Caller: Joe Prystupa

With Top music that is very good, the dance has two versions: club level and easy level.

The break in the club level dance is the Grand Sweep. FIGURE: Heads square thru four hands, spin chain thru, girls double circulate, boys circulate, turn thru, left allemande the corner, come home and swing, promenade.

JUST WILD— MacGregor 2102

Caller: Bob Dawson

Bob is a busy feller these days, recording for both Pulse and MacGregor. Last month Bob had a good one on Pulse and this month he has a good one on MacGregor. FIGURE: Head couples star thru and frontier whirl, do-sa-do the corner, swing thru and boys run, tag the line, both face right and wheel and deal, pass thru, turn back, swing, promenade.

DON'T CALL ME SWEETIE— Square Tunes 143; Caller: Bob Wickers

And this record is a sweetie. The old favorite tune that was on J Bar L, and still is a good one. We note that Bob Wickers has moved from HiHat to Square Tunes. Rots of Ruck, Bob. We hope you make all million sellers. FIGURE: Heads promenade half way, into the middle, right and left thru, flutter wheel sweep a quarter, pass thru, do-sa-do, make a wave, swing thru, boys trade, swing, left allemande and promenade.

RAGTIME GAL— Windsor 4991

Caller: Don Gibson

Very good music and a good dance. FIGURE: Heads up and back, flutter wheel, sweep a quarter, right and left thru, full turn to the outside two, make a right hand star, heads to the middle, left hand star, once around to the same two, pass thru and trade by, pass thru and trade by, right and left thru, dive thru, square thru three quarters, swing corner and promenade.

SI SENOR— Grenn 12134

Caller: Dick Leger

The world still needs a good 5-cent cigar, but what square dancers need is more beginner level dances like this one. Our trouble is that most of the callers do not have enough easy level singing calls for class work and as a result, the dancers graduate without much experience with singing calls. They are used to the caller-instructor giving them ample time to complete a figure, but when they get out into the cruel club level dance, the caller has to call the singing calls to the beat, and newer dancers find they cannot keep up. If more labels would produce more records like this one, we would see more dancers coming out of class with the ability to dance. FIGURE: Head ladies chain, heads promenade half way, side ladies chain across, sides promenade half way, allemande the corner, weave the ring, do-sa-do and leave her there, swing corner and promenade.

JOY JOY JOY— Dance Ranch 605

Caller: Frank Lane

This is a good record but not a great one like "Don't Let The Good Life Pass You By," his first offering on his own label. FIGURE: Heads slide thru and spin the top, slide thru and circle four, break to a line, up and back, swing thru and spin the top, pass thru, swing corner, left allemande, come back and promenade.

HONEY ALL I EVER NEED IS YOU— Windsor 4990; Caller: Nate Bliss

The tune is very pretty, music is beautiful, but it lacks a good beat. The dance has the Grand Square for the opener, Grand Sweep for the break, and Grand Spin for the closer. The figure has some alternates in it, so the caller has a little leeway to call what his dancers prefer. **FIGURE:** Four ladies chain across, heads promenade half way, down the middle and do-sa-do, star thru, right and left thru, substitute, pass thru, swing, promenade.

**MY MEMORY SURE GETS AROUND—** Kallio 1130, Caller: Vaughn Parrish

Good music and a good dance add up to a good record. **FIGURE:** Heads rollaway, pass thru, both turn left, sides pass thru, circle four, break to a line, up and back, square thru six hands, swing corner and promenade. **WHEN I'M ROLLING—** Longhorn 191

Caller: Louis Calhoun

The music is good. The figure is good and is easy enough for beginner dancers. This record could be used in class work to advantage. Club level dancers may want something a little more advanced. **FIGURE:** Heads promenade half way, lead right and circle to a line, up and back, right and left thru, square thru four hands, swing corner, left allemande and promenade.

**ECHO FROM THE HILLS—** Top 25255  
Caller: Reath Blickenderfer

This record arrived too late to workshop and get on this analysis, but the figure is so good and the music so fine with a great beat that we did not figure it should be held over a month in reporting. **FIGURE:** Heads pass thru and separate, round one to a line, up and back, pass thru and tag the line, cloverleaf, square thru three hands, swing corner, left allemande, do-sa-do, promenade.

**WHEN YOU SAY LOVE—** Top 25254  
Caller: Mal Cameron

Another record that arrived too late for the workshop, but the music and dance are very good. This is Top's new music with the big beat. The tune is the Budweiser song "When You Say Bud, You've Said It All." Why not, the Coca Cola song is going wild with the round dancers. Hold on while I go pour myself a slug. **FIGURE:** Four ladies chain, heads square thru four hands, spin chain thru, boys run right, bend the line, right and left thru, star thru, pass thru, swing corner, promenade.

**DADDY FRANK—** Mustang 141  
Caller: Curtis Thompson

The music has a good beat. The dance is danceable, but our workshopers did not seem too interested in the story of Daddy Frank. **FIGURE:** Heads promenade half way, sides right and left thru, square thru four hands, do-sa-do the outside two, swing thru, boys trade, turn thru, left allemande, promenade.

**SOMEONE WRITE A PERFECT MELODY—** Bogan 1244, Caller: Lem Gravelle

This is a real good dance. Although the music was good, the tune sounded a little monotonous and the dancers agreed that perhaps a better tune could be chosen. The break features the flutter wheel. **FIGURE:** Head ladies chain right, heads up and back, half square thru, right and left thru, swing thru,

boys run, tag the line, face right, couples circulate, all eight back track, promenade.

**MY REASON FOR LIVING—** Longhorn 192; Caller: Bob Bennett

**FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, boys run right, wheel and deal, face those two, right and left thru, dive thru and square thru three quarters, swing corner and promenade.

**WALK ALL OVER GEORGIA—** Lightning S 5005, Caller: Dewayne Bridges

**FIGURE:** Heads promenade half way, slides do a right and left thru, square thru four hands, eight chain thru, corner swing and promenade.

**TWO SIDES TO EVERY STORY—** Windsor 4989; Caller: Tommy Stoye

**FIGURE:** Heads promenade half way, into the middle right and left thru, rollaway, up and back, star thru, right and left thru, dive thru, pass thru, swing corner and promenade.

**NIGHT OF LOVE—** Red Boot 127

Caller: Richard Silver

**FIGURE:** Heads lead right and circle to a line, up and back, star thru, do-sa-do, ocean wave, scoot back and boys run, bend the line, star thru, pass thru, swing, promenade.

**HAPPY HEART—** Flutter Wheel 502

Caller: Mack Pipkin

The music is adequate and the dance is good; certainly the best of the Red Boot offerings this month. **FIGURE:** Heads promenade half way, down the middle with a right and left thru, square thru four hands, do-sa-do with the outside two, swing thru and the boys trade, turn thru, allemande corner, promenade.

**EASY LOVING—** Flutter Wheel 503

Caller: Don Williamson

The music is good and the dance is about as easy as you can get. **FIGURE:** Heads square thru four hands, do-sa-do around, eight chain thru, swing, promenade.

**FOR ONCE IN MY LIFE—** MacGregor 2103  
Caller: Kenny McNabb

**FIGURE:** Four ladies chain, sides square thru four hands, swing thru, boys run right, couples circulate, wheel and deal, pass thru and trade by, corner swing, promenade.

**EL TIGRE—** HiHat 413

Caller: Ernie Kinney

**FIGURE:** Heads promenade half way, then square thru, do-sa-do, double swing thru, boys trade, girls trade, right and left thru, square thru five hands, trade by, swing corner, left allemande, do-sa-do her and promenade.

## NEWS BULLETIN!

At press time it was learned that Singing Sam Mitchell of Lansing, Michigan has been stricken with a heart attack while calling in Pennsylvania. Details are not available but he will be hospitalized for some time. Sam is a member of the Advisory Board of this magazine. We wish him a complete and speedy recovery.



#### MEMBERSHIP INCREASE

The Northern New Jersey Square Dancers Association held its Mid-winter Delegates meeting on January 23. The Association membership was increased to thirty-three member clubs with the acceptance of the See Saw Squares of Pearl River, New York. Jules Pozar is their caller and instructor. Plans for an Association dance are underway featuring the calling of Ron Schneider on May 8. *Frank & Lorraine Mooney*



#### SUCCESS STORY

A new square dance club was formed in February at the Clearwater Garden Club, Clearwater, Florida.

Officers and committee chairmen were chosen to serve until the first official election in November, 1972. The club name selected was Suncoast Cardinals and the club color chosen was bright red and white. The charter members total almost 100. They will be joined by another group of 100 in October to round out the total membership. *Cliff Hendricks, caller*

#### TRAIL HOME DANCE

The Tank Town Twirlers square dance club at Fort Knox, Kentucky will host the third annual Gold Brick Dance, Monday, June 26, 1972. Special features include tours of the post, including the Patton Museum and the

Gold Vault. There will be refreshments, door prizes and souvenir gold pins.

Be sure and mark your calendars and maps for June 26th, Fort Knox, Ky. on your way home from the National. Call Ray Bohn, Louisville, 447-8177 for info.

#### FUN & FRIENDSHIP IN CHICAGO

The Chicago Area Callers Association sponsored a 2nd Fun and Friendship Frolic on Jan. 23, 1972 for the new dancers. Dances were held simultaneously at Gage Park on Chicago's South Side and at the Boy Scouts of America Building (former Square Dance Center) in Arlington Heights on the Northwest Side. Twenty-three squares danced at the Gage Park while another 32 squares were swinging their way through the "first 50 basics" at the Boy Scouts Building. Forty seven caller and round dance leader members of the Association participated in the total programming.

Square Dancing's looking up in the Chicago Area. *Edna & Gene Arnfield*

#### ALASKAN DANCING

Square dancing is on the upswing in the Anchorage, Alaska area. The largest beginners hoedown ever was held in February with twenty-seven squares. A teen group has been formed under the leadership of Gordie and Phyllis Main, called the "Bunny Bumpers." The state convention, to be held in Valdez with Ken Bower calling, (July 2-4) will be hosted by the Sour Docees, a small club with approximately two sets of dancers. Plans are already made for the 1973 festival in Fairbanks with Jerry Haag featured, and 1974 in Anchorage with Beryl Main and the Stotlers. In spite of the great distances, dancers from the major cities visit the special events planned in each one, such as the Fur Rendezvous in Anchorage and Spring Fling in Fairbanks. Alaskan dancers live up to the slogan "Square Dance Cheer on the Last Frontier."

*George & Gladys Ioanin*



# CHALLENGE CHALLENGER

by Dewey Berry

*This month we can add one more star to the challenge square dancers map, Durham, North Carolina, is the place, and the Spinning Reels is the club. Welcome aboard. Bruce Umstead of the Spinning Reels tells of his club, and their leaders, Tom and Betty Eskins. We will feature an article by Betty Eskins in the next issue of AMERICAN SQUAREDANCE. It promises to be a good one. Don't miss it.*

Challenge dancing in Durham began in 1968 and was organized by Betty and Tom Eskins, who had been exposed to high-level dancing in New Jersey. The group began with five couples working the Jack Lasry challenge lesson tapes.

Since then the group, named Spinning Reels, has expanded to 2½ squares covering a radius of 30 miles. Since no callers in the area have indicated an interest in calling challenge, all our challenge dancing is done to tapes.

About once per quarter we bring in a recognized challenge caller for a

live dance, and in the past two years have had Jack Lasry, Ed Foote, and Deuce Williams, among others. We certainly envy those who have an opportunity to dance to live challenge calling regularly in their own areas, and look forward to the day when a caller in our area becomes interested in challenge.

There is a square working challenge tapes in Hendersonville, North Carolina and another square in Aiken, South Carolina, and some of these dancers come to Durham when we have a live caller. The nearest challenge group to us is in the Washington, D.C. area, and some of us have visited there.

Betty Eskins continues to lead our group. She gets tapes of different callers, learns how to do new calls in advance so she can teach them to us, runs a weekly tape workshop, books in guest callers, and in general holds our group together. The challenge dancers here are very appreciative of all the work she does so that we can enjoy challenge dancing.

In the coming year we hope to expand our group and expose new people to challenge dancing.

*Bruce Umstead*

*The National Challenge Convention is coming up June 8, 9, and 10th. at Niagara Falls, N.Y. You can write to Ed Foote, RD. 3 McCandless Drive, Wexford, Pa. 15090 for information. Callers for the weekend will be: Ed Foote, Lee Kopman, Keith Gully, Jimmy Davis and Dewey Berry.*

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This convention, which was founded by Joe B. Ellis, is in its 2nd Annual Event. Last year after having over 10 states participating, we are expecting over 30 states this year. Our colors are red, white and blue.

TO FIND PARTNERS: (Use "Turkey In The Straw," Sunny Hills AC 148 S-O) If the group is small, one couple is sent to the center. If the group is large, send two, three or four couples to the center. As the remainder of the group circle left around the outside, those in the center do a buzz step swing. The words follow the music as follows: Oh, we all join hands and we circle round the ring, while the couple in the center does a right smart swing. Then we stamp our feet and clap our hands and turn ourselves about, and smile real pretty until someone picks us out." The outside circle does the actions to suit the words: stamp, clap and turn. Put hand on knees and smile until one of the center people picks them out.

# easy level

by Bob Howell

## CHESTER SCHOTTISCHE

RECORD: Any good schottische music.

FORMATION: sets of three, holding hands and facing around the floor in a counter-clockwise direction. The odd boy or girl is between the other two.

1. All the dancers touch their left feet to the floor twice.
2. All take three walking steps forward, moving diagonally to the left, leading with the left foot.
3. All touch their right feet to the floor twice.
4. All take three walking steps forward and diagonally to the right, leading with the right foot.
5. Complete schottische forward, moving around the circle. Dancers face forward, leading with left feet, walk three steps: left, right, left, hop on left.
6. They take three more walking steps forward, right, left, right, hop on right foot.
7. Four step hops, continuing to move forward. Dancers step on left feet, and hop on the same foot. Step right, and hop on it. Step left, hop. Step right, hop.

The dance is repeated from the beginning as many times as desired. After the dance is familiar to the dancers, the center dancer (middle one) advances to the next group each time, moving on the step hops (7).

## CLAP HAPPY

RECORD: MacGregor "Summer Sounds"

POSITION: Open position.

Skip introduction, start dance on the same beat that the square dance would start. The cueing may be "hammed up" a little, i.e. Fwd, 2,3, uhhh" and get the crowd to join in.

- 1-4 FWD,2,3, KNEE; FWD,2,3,PIVOT; FWD,2,3,KNEE; FWD,2,3,FACE;
1. Walk forward 3 steps (L,R,L) raise R knee and point it away from partner.
  2. Walk forward 3 steps, pivot  $\frac{1}{2}$  RF on R (woman LF) to end facing RLOD;
  3. Walk forward in RLOD (L,R,L) raise R knee and point it toward partner.
  4. Walk forward 3 steps, touch L to R and turn  $\frac{1}{4}$  LF to face wall in open facing pos.
- 5-8 SIDE, CLOSE, SIDE, TOUCH (CLAP); SIDE, CLOSE,SIDE, TOUCH (CLAP); APART,2,3, TOUCH (CLAP); ON TO NEXT, 2,3, TOUCH;
5. Step to side in LOD on L, close R to L, step to side, touch R to L (clap);
  6. Step to side in RLOD on R, close, step to side on R, touch L to R (clap);
  7. Step back toward COH 3 steps (L,R,L), touch R to L (clap);
  8. Step diagonally right toward new partner 3 steps (R,L,R), touch L to R and turn to open position to face line of direction (LOD);

ENDING: FWD,2,3, uhhh; FWD, 2,3, FACE AND BOW.

Dance originally written by Jack & Helen Todd, Lexington, Kentucky; adapted by Fred Hartwell, Denver, Colorado, to the record given here.



# DANDY IDEA



## CLASS PROMOTIONAL TICKETS

A ticket is easy to carry in a billfold or purse. It is a good reminder of the time and place of an event. And it is a good conversational device both for the one to whom it is given, and for others to whom it is shown later. If the ticket is cleverly designed, such as this one is, it can produce surprising results towards its purpose of introducing square dancing to newcomers. Why not try this idea for your next class recruitment program. Thanks, Whirl And Twirl Club (see Best Club Trick, April '72, p. 33).

Recordings by

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RB127 NIGHT OF LOVE by Richard Silver

FW502 HAPPY HEART by Mack Pipkin

FW503 EASY LOVING by Don Williamson

S1000 PRETTY WORLD TODAY by Bill & Elizabeth Sloop

(R/D) MAKE THE WORLD GO AWAY by Bill & Cathi Peterson



# Best Club Trick



Travelers along Highway 19-23 at Erwin, Tennessee are greeted, coming and going, by the signs above, designed and erected by Mrs. Bill McFarland, the artist, and Ralph Garland, a former president of the Circle Left S/D Club.

The club has been dancing since 1961 with Don Williamson of Greenville, Tenn. as caller, and members enjoy both rounds with Ted and Nell Harrison and squares. They dance at Willow Park Club, a privately owned club accommodating about twelve squares, which also has a swimming pool and putt-putt golf course.

The club sponsors a class a year, has a special anniversary dance in October, and a Christmas benefit dance for the Rescue Squad and their program for under-privileged children.

Visitors to this picturesque town nestled in the edge of the mountains between Johnson City, Tennessee and Asheville, N.C. are always welcome to "join eight hands round" with the Circle Left S/D Club, according to Glen Swofford, president.

How many other clubs are as promotionally-minded as this club?



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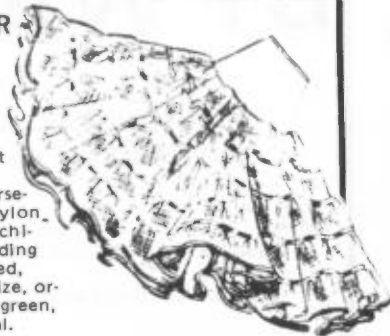
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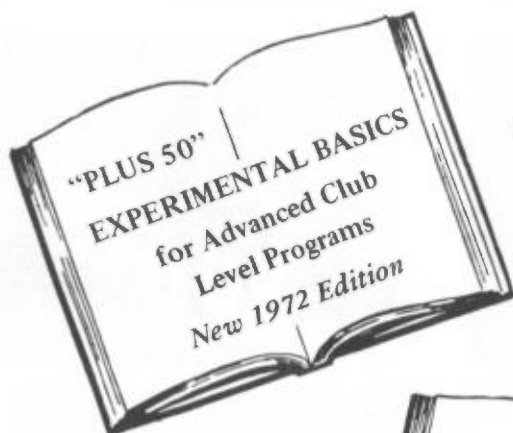
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# WORKSHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**



## CHOREOGRAPHY

When Flare the Star was reported in the March issue of AMERICAN SQUAREDANCE magazine, the author was given as unknown. We can't explain the slip-up but we do know that Ted Frye of Knoxville, Tenn. had sent the idea to us back in January of 1971 so the credit should be his. A good movement has a way of hanging around long after its authorship has been forgotten. Everybody knows a square thru - a wheel and deal - a Dixie Chain - but how many know who wrote them? Unfortunately, many who call these movements are remembered long after those who invented them, so we guess it's best to concentrate on good dance programming rather than on "new ideas" if you want to be "famous" in the square dance picture.

This is the month that AMERICAN SQUAREDANCE releases the new 1972 edition of the "Plus 50" Experimental Basic booklet. As originally

planned, this type of figure presentation in general at the advanced club level has to be updated every two years in order to keep our square dance leadership informed as to what is being used around the square dance world. Complete with figures for each movement, it is a barometer to indicate the ebb and flow of "new" ideas used at the advanced clubs around the country as they come and go in current popularity. The information was gathered by your workshop editor through a written poll taken from callers around the square dance world the first of the year. Something like this of course is highly controversial but it is SOME indication as to those new things being tried and those others being dropped from the tabulated group of the 1970 edition. An excerpt of the results as released in National Callers Report, March issue, is as follows:

Roughly, there has been a turn over of about 30%. Some movements are now a permanent part of the square dance picture (Tag the line variations, trade by, etc.). Some have slipped back into the glossary of additional terms only (no figures) such as Fan Thru,

Round off, Suzy Q, Lines Divide, etc. Still others have been dropped entirely such as Spin a Web, Pair the line, Square turn thru, etc. Added experimental movements (with figures) include such ideas as Flutter Wheel, Sweep  $\frac{1}{4}$ , Scootback and variations, etc. Of course many of those previously listed have been repeated, some with new figures added for the callers' use in the next two years.

All together, some 53 movements are listed with detailed explanations AND figures while another 25 terms are only explained in the glossary. The more currently popular new ideas such as Relay the Deucey, Spin Chain the Gears, Revert the tag, etc. have been included with detailed figures. As a whole project, the "Plus 50" booklet will be a valuable supplement to the 50/75 Basic manuals of the other two plateaus of dancing now being offered. Surely no one can now complain that there is no place that a Square Dancer (or Caller) at ANY level of dance frequency can feel comfortable in their participation in the activity. The big job now is to practice this theory, ie, advertise and hold each dance at the indicated level keeping the program within the perimeter of these suggested square dance basic limitations. Many who DO follow these suggested outlines are very successful and have halls full of happy dancers. Perhaps you too should try it — you'll like it!

Callers and dancers interested in this type of advanced club level choreography information are urged to take advantage of the special Convention offer in May and June offering this "Plus 50" booklet and the club level ARKY Square Dancing manual for future reference at a fraction of the normal total cost. See ad page and order from your workshop editor or from AMERICAN SQUAREDANCE magazine while the offer lasts.



## CALLERS' QUESTIONS

*CHARLOTTE HORN, L.J. N.Y. :*  
I teach, after half sashay, that you have a new partner. When does one know the difference? When is she yours and when is she the next fellow's?

*ED NOTE:* This is indeed a "sticky" question! The one definite way to establish new partnership after a half sashay is from a circle of eight and ALL couples half sashay. Then each man has a new partner on his right, a new corner on his left. When a definite partnership is established (see SMOOTH DANCER booklet for rules of partnership), the half sashay position can better be understood. For example, the square thru rule is right to opposite, pull by, face PARTNER and give left hand and pull by, etc. So from a static squared up set, if the head couples were told to box the gnat, the man's partner is now on his left side, yet these same four people will square thru from here using the rule above. Or, from the same couple set-up of heads box the gnat, pass thru and PARTNER trade, there is no question with whom you trade to face back in toward center of set.

The FACING direction of the "partners" enters into each situation when half sashayed. Ex. Head couples box the gnat and square thru to face the side couples in an 8-chain thru set-up. If all pass thru, two couples are normal and two half-sashayed but ALL can partner trade without question.

A following command can explain new partnership also. Ex. Head couples half sashay and circle up eight. All



four MEN/LADIES go forward and back. Or, side couples wherever you are, pass thru, etc. Or, those who can, right and left thru, others swing the opposite and face those two, etc.

Probably the best way to handle a half sashay is to be explicit with the NEXT command, ie, head gents and NEW partner do something because the ONLY time your rule holds up is in a circle of eight and ALL couples half sashay at the same time to give ALL new partners and corners. And how about that left allemande command when the corner is on the man's RIGHT side (while facing OUT from center of set) or when she's in FRONT of the man?

*CALLERS CLINIC QUESTION:* Why do some callers use the command terms of Boys/Girls instead of Men/Ladies? We believe this to be in poor taste especially when senior citizens are participating.

*ED NOTE:* The reason the term BOYS is used instead of MEN is to insure a minimum of confusion. So often the term "men" and "end" sound alike, ie, men (end) run or men (ends) trade, etc. Of course, "girls" is used as an opposite of "boys". No harm is meant other than good directional calling. Incidentally, the term "box" should be used with "BOX the gnat," a right-hand movement. "SWAT" the flea should be used to fore-warn a change of hands rather than "Box" the flea. Dancers appreciate a slight warning at least as to WHICH hand goes into action first.

## REVIEW

### SUBSTITUTE

From two couples facing in the same direction with one couple behind the other, on call to SUBSTITUTE, the lead couples will arch and back over the trailing couple without changing facing direction. Trailing couple dive thru and then take the next command as the new lead couple.

Head couples pass thru  
Separate around one  
Into the middle and pass thru  
Right and left thru the outside two  
Dive thru and SUBSTITUTE  
Right and left thru  
SUBSTITUTE  
Square thru  $\frac{3}{4}$  to the corner  
Left allemande.....

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru, SUBSTITUTE  
First couple left, next couple right  
Pass thru, wheel and deal  
SUBSTITUTE, double pass thru  
First couple left, next couple right  
Star thru, square thru  $\frac{3}{4}$   
To the corner, left allemande.....

Head couples star thru, SUBSTITUTE  
Peel off, wheel and deal  
Double pass thru, SUBSTITUTE  
Cloverleaf all eight of you  
Girls turn thru and star thru  
Boys circulate  
Girls fold and turn thru to  
Left allemande.....

Head couples crosstrail thru  
Separate behind sides, star thru  
SUBSTITUTE, partner tag  
Separate around one and line up four  
Pass thru, wheel and deal  
Double pass thru, SUBSTITUTE  
California twirl (new lead couple only)  
Slide thru, pass thru  
Wheel and deal, SUBSTITUTE  
Square thru  $\frac{3}{4}$  to  
Left allemande.....

Heads lead right circle to a line  
Pass thru, wheel and deal  
SUBSTITUTE, partner tag  
Separate around one and line up four  
Pass thru, wheel and deal  
SUBSTITUTE, partner trade  
Star thru, slide thru  
Square thru  $\frac{3}{4}$  to  
Left allemande.....

Head couples square thru four hands  
Swing thru, centers run  
Couples circulate, SUBSTITUTE  
California twirl (new lead couple only)  
Pass thru, bend the line  
Wheel and deal out

## SUBSTITUTE

California swirl (new lead couple only)  
Pass to center, California swirl  
Left allemande.....

Head couples star thru,  
SUBSTITUTE, all partner tag  
Wheel and deal  
SUBSTITUTE, all peel off  
Wheel and deal  
Partner tag, wheel and deal  
Square thru  $\frac{3}{4}$  to the corner  
Left allemande.....



## RELAY THE DEUCEY

From two parallel ocean waves, ends swing half, centers swing  $\frac{3}{4}$ . The two ends facing OUT move up to join a six-hand ocean wave while the two ends facing IN move along the line. The six-hand wave does a grand swing thru, these new ends move out around the ocean wave while the two lonesome ends join the six-hand ocean wave and again all swing half. A fan the top at this point will again reform the two parallel ocean waves causing the lonesome ends to rejoin them with one short step onto the end of the waves. NOTE: One big Zero; each dancer will be adjacent to the same neighbor in ocean wave across the set.

EXAMPLES by Will Orlich:

Head couples square thru four hands  
RELAY THE DEUCEY (14 counts)  
Swing thru, centers run  
Wheel and deal  
Left allemande.....

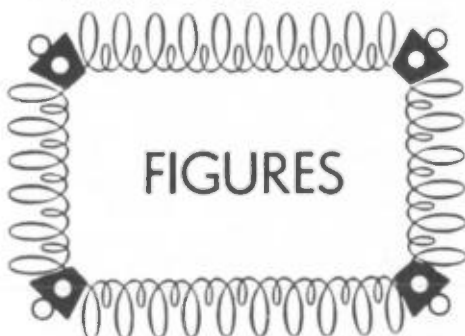
Head couples square thru four hands  
Swing thru, RELAY THE DEUCEY  
Pass to the center  
Square thru  $\frac{3}{4}$  to the corner  
Left allemande.....

Head couples square thru four hands  
Swing thru double, trade the wave  
Left RELAY THE DEUCEY  
Left allemande.....

Head couples spin the top and  
Turn thru, circle four  
Head gents break and line up four  
Right and left thru  
Same two flutter wheel  
Slide thru, RELAY THE DEUCEY  
Swing thru and turn thru  
Left allemande.....

Head couples curlique, boys run  
Curlique, scoot back  
RELAY THE DEUCEY  
Boys run, star thru  
Do-sa-do to ocean wave  
Trade the wave to  
Left allemande.....

Head couples square thru four hands  
Box the gnat, RELAY THE DEUCEY  
Again RELAY THE DEUCEY  
Step thru, U-turn back  
Swing thru, centers run  
Wheel and deal  
Left allemande.....



by Cliff Long, Mars Hill, Maine  
Heads slide thru, do a partner trade  
Swing thru, boys fold, peel off  
Wheel and deal, pass to the center  
Centers pass thru, swing thru  
Boys fold, peel off  
Bend the line, flutter wheel  
Star thru, pass to the center  
Centers pass thru, swing thru  
Girls fold, peel off  
Bend the line, flutter wheel  
Slide thru, swing thru  
Girls fold, peel off

Wheel and deal, roll away half sashay  
Pass thru to a right and left grand.....

#### PALO-MAR

by Wes Wessinger, San Diego, Cal.

Heads square thru, swing thru  
Turn and left thru, sweep  $\frac{1}{4}$   
Two ladies chain, flutter wheel  
Crazy flutter, curlique  
All eight circulate, cast off  $\frac{3}{4}$   
End girls trade, boys together trade  
Center girls trade, turn and left thru  
Flutter wheel, curlique  
All eight circulate, boys run  
Left allemande.....

by Jack Lasry, Miami, Florida

Heads lead right, circle to a line  
Right and left thru, flutter wheel  
Sweep  $\frac{1}{4}$  to a two-faced line  
Couples circulate, girls scoot back  
Boys circulate, bend the line  
Slide thru, left allemande.....

Heads lead right circle to a line  
Right and left thru,  
Dixie style to a wave  
Boys scoot back, girls circulate  
Trade the wave, scoot back  
Boys run, boys circulate  
Girls scoot back, wheel and deal  
Box the gnat, grand right and left.....

by Eddie Gaut, San Diego, California

#### CUE BALL

All four ladies chain, heads square thru  
Curlique the outside two, boys trade  
(All face out), centers arch, ends turn in  
Right and left thru, pass thru  
Curlique, boys trade (all face out)  
Centers arch, ends turn in  
Square thru  $\frac{1}{4}$   
Left allemande.....

#### CURLY COLLIDER

Four ladies chain  $\frac{3}{4}$ , heads square thru  
Curlique the outside two, swing thru  
Centers trade, boys trade  
Turn and left thru  
Square the barge four hands,  
Curlique, swing thru, centers trade  
Boys trade, square the barge four hands  
Walk right in to a right and left grand...

#### CAST AND DEAL

Head ladies chain right  
Everybody promenade, heads cast off  $\frac{1}{2}$

Girls hook right, make a two-faced line  
Turn the line  $\frac{3}{4}$  around  
(Parallel two-faced lines)  
Wheel and deal, dive thru, pass thru  
Star thru, crosstrail  
Allemande.....

#### CRAZY CUE

Head ladies chain right  
New side ladies chain across  
Heads right and left thru  
Full square thru  
Curlique the outside two, ocean wave  
Swing by the right halfway  
All eight circulate, curlique  
To an ocean wave, boys trade  
Box the gnat, right and left thru  
Dive thru, swing thru, box the gnat  
Square thru  $\frac{1}{4}$   
Left allemande.....

#### CAST OFF FROM PROMENADE

As the designated couples execute the  
cast off, the trailing couples, immedi-  
ately following, will continue the pro-  
menade, passing the active couples, en-  
abling them to re-enter the promenade  
path out of sequence.

#### CAST AND SPIN

Side ladies chain right  
Everybody promenade  
Heads cast off full around  
Sides wheel around, spin the top  
Go right and left grand.....

#### CAST AND BARGE

Four ladies chain, everybody promenade  
Sides cast off full around  
Keep promenading,  
Heads cast off full around  
While the sides wheel around  
Right and left thru, half sashay  
Barge thru, go right and left grand.....

by John Frerichmann, San Ramon, Cal.

#### ONE SQUARE

Four ladies chain  $\frac{3}{4}$   
Couple 1 half sashay  
One and three square thru, spin chain thru  
Ends circulate, swing thru, spin chain thru  
Centers run, hinge and trade  
Centers square thru  $\frac{3}{4}$   
Left allemande.....

#### TWO SQUARE

Couple 2 half sashay  
Two and four square thru, spin chain thru

Spin the top, one big wave  
 Center four swing thru, all step thru  
 Two lines of four, bend the line  
 Just the ends star thru  
 Same two right and left thru  
 Circle eight, those who can half sashay  
 With lady on right California twirl  
 With lady on right half sashay  
 With lady on right California twirl  
 Allemande left.....

by Al Mason, San Pablo, California  
 Four ladies chain, heads star thru  
 Heads California twirl  
 Do-sa-do to ocean wave  
 Boys circulate, star thru  
 Left allemande.....

by Sparky Sparks, Clearlake Highlands  
 Sides right and left thru,  
 Head ladies chain  
 Heads star thru, do a U-turn back  
 Swing thru, spin the top  
 Spin it again, ladies U-turn back  
 Bend the line, crosstrail  
 Left allemande.....

#### DANCING THE BASIC 75

by Jack Lasry, Miami, Florida  
 Heads square thru four, swing thru  
 Boys run, couples circulate  
 Girls trade, boys run  
 Boys circulate, boys run  
 Bend the line, crosstrail  
 Left allemande.....  
 Heads spin the top, turn thru  
 Circle to a line, slide thru, swing thru  
 Boys run, boys circulate  
 Girls trade, tag the line  
 Girls partner trade, star thru  
 1. Wheel and deal, dive thru  
     Pass thru, left allemande.....  
 2. Couples circulate, wheel and deal  
     Left allemande.....

Heads lead right, circle to a line  
 Square thru four  
 Centers square thru  $\frac{3}{4}$   
 Centers in, cast off  $\frac{3}{4}$   
 Pass thru, tag the line  
 Lead two California twirl, slide thru  
 Left allemande.....

Heads lead right, circle to a line  
 Pass thru, boys run right  
 Swing thru, boys trade  
 Girls trade, centers run

Bend the line, star thru  
 Centers pass thru, swing thru  
 Turn thru, left allemande.....  
 Heads curlique, cast off  $\frac{3}{4}$   
 Fan the top, pass thru  
 Circle to a line  
 Curlique, triple scoot  
 Eight circulate, boys run  
 Clover and square thru four  
 Pass to the center  
 Square thru  $\frac{3}{4}$   
 Left allemande.....

by Ed Fraidenburg, Midland, Michigan  
 Heads pass thru, separate round one  
 To a line, pass thru, girls turn back  
 Centers trade, cast off  $\frac{3}{4}$   
 Girls square thru  $\frac{3}{4}$ , men pass thru  
 Fold in front of the girls  
 Star thru, girls circulate twice  
 Men turn back, left allemande.....  
 Head ladies chain,  
 Head men take corner forward and back  
 Box the gnat and circle up eight  
 Four men square thru  
 Split two and line up four  
 Centers square thru  $\frac{3}{4}$   
 Split two and circle up eight  
 Those who can right and left thru  
 Others forward and star thru  
 Split two and line up four  
 Ends box the gnat  
 Centers star thru, everybody pass thru  
 Left allemande.....

Head ladies chain right,  
 Head gents take corner and partner  
 Forward and back, circle six half way  
 Side men pass thru, turn right  
 Around three and line up four  
 Pass thru, bend the line  
 Ends star thru, centers box the gnat  
 Crosstrail, left allemande.....  
 Head ladies take corner and partner  
 Forward and back, pass thru  
 U-turn back, men half square thru  
 Circle three, men break  
 To a line of three, pass thru,  
 U-turn back, circle eight  
 Allemande left go forward three  
 Turn thru, left allemande.....  
 Heads square thru, centers in  
 Cast off  $\frac{3}{4}$ , ends fold  
 Double pass thru,

Lead two California swirl  
Centers in, cast off  $\frac{3}{4}$   
Ends fold, double pass thru  
Men run, eight circulate,  
Men trade, eight circulate, girls run  
First couple left, next right  
Flutter wheel, pass thru  
Wheel and deal, substitute  
Square thru  $\frac{3}{4}$   
Left allemande.....

Heads star thru, California swirl  
Outsides in, cast off  $\frac{3}{4}$   
Centers fold, double pass thru  
Peel off, right and left thru  
Star thru, outsides in, cast off  $\frac{3}{4}$   
Centers fold, double pass thru  
Lead two turn back, left allemande.....

Heads swing thru, men trade  
Star thru, swing thru  
Men run and bend the line  
Pass thru, wheel and deal  
Outsides in, cast off  $\frac{3}{4}$   
Star thru, centers out, bend the line  
Centers square thru, ends star thru  
Pass to the center and pass thru  
Left allemande.....

by Will Orlich, Bradenton, Fla.

#### PARTNER TRADE AND TAG

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru, partner trade  
Partner tag, wheel and deal  
Double pass thru, partner trade  
Partner tag, wheel and deal  
Double pass thru, partner trade  
Partner tag, cast off  $\frac{3}{4}$   
Crosstrail thru to the corner  
Left allemande.....

Head couples turn thru  
Partner trade, partner tag  
Turn thru, partner trade,  
Partner tag, California swirl  
Right and left thru,  
Partner tag, partner trade  
Box the gnat and change hands  
Left allemande.....

Head couples go forward and back  
Partner trade, partner tag  
Partner trade, double pass thru  
Peel off, bend the line  
Partner tag, partner trade  
Pass to the center, double pass thru  
Peel off to a right and left grand.....

Head couples square thru four hands  
Swing thru, turn thru  
Clover and partner trade  
Partner tag, star thru  
Wheel and deal out, California swirl  
Centers square thru  $\frac{3}{4}$   
To left allemande.....

Head couples right and left thru  
Swing thru, turn thru  
Partner tag, circle up four  
Head gents break to a line, turn thru  
Partner tag, partner trade, star thru  
Wheel and deal, double pass thru  
Centers out, bend the line  
Half square thru, partner tag  
Partner trade, star thru  
Double pass thru, first couple left  
Next couple right, turn thru  
Partner trade, partner tag  
Partner trade, square thru  $\frac{3}{4}$   
To the corner, left allemande.....

Heads lead right circle to a line  
Pass thru, partner trade  
Partner tag, centers trade  
Peel off, pass thru  
Partner trade, partner tag  
Centers trade, peel off  
Star thru, eight chain three  
To left allemande.....

by Jack Lasry, Miami, Fla.

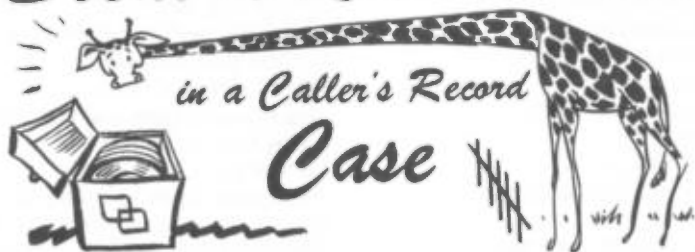
Heads lead right circle to a line  
Right and left thru, flutter wheel  
Slide thru, swing thru, boys run  
Tag and spin right, girls circulate  
Girls run, girls trade  
Right and left thru, dive thru  
Square thru  $\frac{3}{4}$   
Left allemande.....

Heads lead right and circle to a line  
Right and left thru, flutter wheel  
Slide thru, swing thru, turn thru  
Left allemande.....

Heads lead right circle to a line  
Right and left thru, flutter wheel  
Slide thru, do-sa-do to a wave  
Eight circulate, relay the top  
Swing thru, turn thru  
Left allemande.....

Heads square thru four hands  
Curlique, scoot back  
Relay the top, boys run  
Star thru, do-sa-do to a wave  
Trade the wave, left allemande.....

# Steal a Little Peek



*It is always a distinct pleasure to attend a Dave Taylor dance, and Dave (one of today's most popular callers) always pleases the dancers from one end of the country to the other with a Taylor-made performance. Just before press-time, your editors were able to check his latest offerings:*

## SINGING CALLS:

Every Street's A Boulevard — Blue Star  
 All I Ever Need Is You — Blue Star  
 Help Me Make It Through The Night — Sq. Tunes  
 Joy, Joy, Joy — Dance Ranch  
 Gonna Build A Mountain — Blue Star  
 Pride (to be released this month) — Blue Star

## HOEDOWNS:

Mountain Dew — MacGregor  
 Something Else — MacGregor  
 Yakitty Yak — Kalox  
 8th Of January — Kalox  
 Puttin' On The Dog — Blue Star  
 Polk Salad — Blue Star  
 Tomball — Blue Star



Heads square thru, slide thru  
 Right and left thru  
 Dixie style to a wave  
 Eight circulate, trade the wave  
 Fan the top, grand swing thru  
 Boys run, triple trade  
 Boys run, boys trade  
 Spin the top, slide thru  
 Square thru  $\frac{1}{2}$   
 Left allemande.....

Heads lead right circle to a line  
 Slide thru, do-sa-do to a wave  
 Girls trade, boys circulate

Scout back, boys trade  
 Girls circulate, balance  
 Eight circulate, boys run  
 Bend the line, curlique, boys run  
 Left allemande.....

SQUARE DANCE magazine WORKSHOP features original material submitted to the editor. New ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, SQUARE DANCE Magazine, Box 788, Sandusky, Ohio 44870.



# MERRBACH

## BLUE STAR CARTRIDGE TAPES:

- 8 track: \$6.95 each plus 14c postage (12 dances on each tape)  
1023— Marshall Flippo calling the Kirkwood tape in stereo  
1022— Al Brownlee calling the Fontana tape in stereo  
1019— Al Brownlee gold record tape  
1016— Marshall Flippo calls in stereo

## PRESENTS



## BLUE STAR ALBUMS:

- 1023— Marshall Flippo calling the Kirkwood LP in stereo  
1022— Al Brownlee calling the Fontana, album in stereo,  
half patter, half singing  
1021— Marshall Flippo calls the 50 basics  
1020— Bob Fisk calling on Blue Star

## BLUE STAR 45 RPM RELEASES:

- 1923— World Mixer (Author Unknown) Round Dance  
1923— One More Dance, Clark & Ginger McDowell, R/D  
1922— Monte Carlo Or Bust, Caller: Marshall Flippo\*  
1921— Maybe, Caller: Al Brownlee\*  
1920— All I Ever Need Is You, Caller: Marshall Flippo\*  
1919— Happy Heart, Caller: Jerry Helt\*

## DANCE RANCH RELEASES:

- 605— Joy Joy Joy, Caller: Frank Lane,\*  
604— Sweet Misery, Caller: Barry Medfort\*  
603— Everybody's Reaching Out For Someone, Frank Lane\*  
602— Help Yourself To Some Tomorrow, Caller: Frank Lane\*  
601— Don't Let The Good Life Pass You By, Caller: Frank Lane\*

## BOGAN RELEASES:

- 1244— Someone Write a Perfect Melody, Caller: Lem Gravelle\*  
1243— Pave Your Way Into Tomorrow: Caller: Lem Gravelle\*  
1242— Take Me Home Country Roads, Caller: Lem Gravelle\*

## LORE RELEASES:

- 1132— A Girl Like You, Caller: Art Galvin\*  
1131— I'm Gonna Write A Song, Caller: Johnny Creel\*  
1130— Knock Three Times, Caller: Don Whitaker\*

## SWINGING SQUARE RELEASES:

- 2357— West Texas Highway, Caller: Ken Oppenlander\*  
2356— Charlotte Fever, Caller: Jack Winkler\*

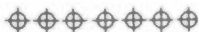
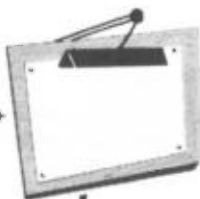
## ROCKING A RELEASES:

- 1356— Broken Hearted Me, Caller: Mal Minshall\*  
1355— Countryfied, Caller: Earl Wright\*

\*Flip Instrumentals

**MERRBACH RECORD SERVICE**  
323 West 14th St., Houston, Texas





## Product Line

### SQUARE DANCE GIFT WRAP PAPER

Nancy (Mrs. Don) Nielson of Port Clinton, Ohio submitted a sample of this colorful gift wrap and asked where she could obtain more, if any is available. The sample shown was sold by a door-to-door salesman years ago, and a company address for the product is not available. Perhaps one of our readers will recognize it and can provide a source. Otherwise, perhaps some enterprising square merchandizer reading this will be inspired to redesign some square dance gift wrap, make it available for sale, and let us give it a promotional plug at some future date. Get out your sketchpads, product developers.....



### Mustang and Lightning S



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Caller: Dave Smith

MS 141— DADDY FRANK

Caller: Curtis Thompson

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Caller: Larry Jack

New MUSTANG HOEDOWN

MS 142 RIDIN' ON/ MUSTANG SPECIAL  
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LS 5007— TONIGHT CARMEN

Caller: Lem Smith

LS 5006— FIND A PERFECT MOUNTAIN

Caller: Rex Coats

LS 5005— WALK ALL OVER GEORGIA

Caller: Dewayne Bridges

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Nice music and a good flowing intermediate waltz.

### WINE AND ROSES— Grenn 14157

Choreography by Ray & Elizabeth Smith

Familiar music; fast moving intermediate including quickstep with a reverse fishtail no less.

### BRIGHT EYES— Windsor 4532

Choreography by Phil & Norma Roberts

Good "With My Eyes Wide Open" music and a good flowing high intermediate two step with interesting combinations.

### KISS AN ANGEL — RCA 0550

Choreography by Jack & Kathy O'Leary

Current popular tune (Charlie Pride vocal); easy two step.

### I LOVE YOU BECAUSE— Telemark 1936

Choreography by Roy & Lynn Bollinger

Very pretty music and good comfortable easy two step.

### THE REAL THING— Metromedia 231

Choreography by Gordon & Betty Moss

Good music to "I'd Like To Teach The World To Sing;" easy intermediate four-part two step with a couple of Moss specialties.

### SNAPPY TIME— HiHat 898

Choreography by Buzz & Dianne Pereira

Snappy music and a flowing easy intermediate two step with a "foxtail."

### UNTIL IT'S TIME— HiHat 898

Choreography by Norma & Wayne Wylie

"Time For You To Go" music; a flowing peaceful intermediate waltz routine.

### SUGAR CURED— Mega 615-0052

Choreography by Ben & Vivian Highburger

Bill Black Combo music; a good easy intermediate cha cha.

### MY WORLD— Parrott 40059

Choreography by Rick & Joyce McGlynn

"Stranger Step Into My World" vocal by Engelbert Humperdinck; intermediate-plus waltz routine.

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3. For Me And You
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### *Flip Singing Call*

### BROTHERHOOD

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# Books

## SET-UP AND GET-OUT:

A manual to help callers create original choreography with infinite variations. \$6 ppd. Order from Will Orlich, PO Box 8577, Bradenton, Fla. 33505.



**AFTER PARTY FUN**, \$2.50 plus 15¢ mailing. Contains two books combined into one, with new material that will put life into your club or festival. Edited by the man who originated after party fun at dances and festivals. Order from Ray Smith, Star Harbor, Malakoff, Texas 54148.

**STEP-CLOSE-STEP ROUND DANCE BASICS**, (64 exercises) \$3.25 ppd, 10 week dancer proven basic course, dance positions, R/D terminology, mixers, basic styling hints and aids on teaching. Order from Frank Lehnert, 2844 S. 109th St. Toledo, Ohio.

**CHALLENGE & ADVANCED CLUB DANCING**: A pocket size (3 1/4 x 4 1/4) 66 page reference book of the rules for the 150 most popular high level calls. Starts where the extended 75 club basics end and contains the new "Experimental 50" and the next 100 most used calls of high level dancing. A must for club dancers, for these are the calls filtering down from challenge into club dancing. If it's called at a dance, you can bet it is one of the 150 calls explained in this book or you already know it. The pocket size and hard gloss cover make it perfect to take to the dance for that extra confidence. **UPDATED 1972 EDITION—\$2.00.**  
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**CALLERS NOTEBOOK—250 original S/D figures**, all written and workshopped by Ed Fraidenburg. Dances every caller can call. Order from ELF Enterprises, 1916 Poseyville Rd., Rt. 10, Midland, Mi. 48640 \$2.50pp.

# Fashion

**SEW WITH DISTINCTION**, published by Toledo Callers Association, Ohio. Easy to follow instructions for dresses, petticoats, and all kinds of western wear. Order from: Paul Plehn, 534 Maple Blvd. Monroe, Michigan 48161.

## EVENTS

**MISSISSIPPI—17th Ann. Central Miss. Festival**, Heidelberg Hotel, Jackson, May 5 & 6. Callers: Gary Shoemake & Harper Smith. Write Ed Drummond, 538 Beasley Ct., Jackson.

**TEXAS—Yellowrock Festival**, May 5, 6; Sam Houston Coliseum, Houston; Bob Fisk & Marv Lindner. Write Joe & Ruth Molenda, 5118 Hialeah, Houston.

**WEST VIRGINIA—20th Ann. Webster S/D Festival**, Camp Caesar (Webster Springs) 4-H Camp, May 12-14, with Robert Bennett, Bud Bleau, Andy Walmsley, Herbert Zickafoose, Jack & Pat Gill. Write the Gills, Rt. 8 Box 36, Morgantown, WV 26505.

**VIRGINIA—2nd Spring Festival**, Fleming High School, Roanoke, May 13, with Bill Claywell, Ray & Bea Dowdy. Write the Dowdys, 100 Marion St., Beckley, WV 25801.

**OHIO—13th Annual Buckeye Convention**, May 19-21, Cincinnati Convention-Exposition Center. Write P.O. Box 1313, Cincinnati, Ohio 45201.

**CALIFORNIA—State S/D Convention**, May 19-21, Anaheim Convention Center. Write Ed & Jessie Ames, 3318 Paradise Rd., Modesto, Cal. 95351

**MICHIGAN—13th Tulip Time Festival**, May 20, West Ottawa School, Holland; Kick-off Dance, May 19. Jerry Haag, Sam & Thelma Nay. Write Holland Tulip Time Festival, Civic Center, 150 W. 8th St., Holland, Mi. 49423.

**MICHIGAN—17th Ann. NW Michigan S/D Festival**, May 20-21, Louis Calhoun, Bob & Shanty Darby, Ken Bowler, Jim & Lois Coy. Write the Coys, 133 S. Maple St., Bowling Green, O.

NEW YORK— North Country Squares Apple Blossom Festival, May 20, St. John's School Gym; May 21, Burell Orchard, Peru, NY. Caller will be Allan Ogilvie. Write North Country S/D Club, Box 305, Plattsburgh, NY 12901.

MISSISSIPPI— Square Dance for Cancer, May 20, Miss. State Univ., Starkville. Caller: Eurie Williams. Write Bill & Alveda Kelley, PO Box 2296, State College, Ms. 39762.

PENNSYLVANIA— 1st Ann. Spring Carnival, May 21, Waldameer Park, Erie, with Ken Anderson, Ron Schneider, LaVerne & Doris Reilly. Write Lyman & Mary Austin, 1176 East Gore Rd., Erie, Pa 16504.

OHIO— Campers Capers, Camp Yukita, Catawba Island, Port Clinton, May 26-29, with Glenn LeFever, Jim & Lois Coy. Write the Coys, 133 S. Maple St. Bowling Green, Ohio 43402.

NEW YORK— Peach Blossom Festival, May 27, Canajoharie, with Earl Johnston, M.O. Howard, Bob Jaffray, Ed Joyner, Ken & Carol Guyre, Dick Leger. Write C. Everett Dievendorf, 92 Reed St., Canajoharie, NY 13317.

FLORIDA— 19th Ann. Florida S & R/D Convention, May 27-29, Diplomat Hotel, Hollywood, Fla. Write PO Box 2504, Hialeah, Fla. 33012.

INDIANA— Reel Squares 9th Ann. "500" Dance, May 27, at Promenade Hall, Merrillville. MC Bob Ford; all guest callers invited; rounds by Esther & Jim Cheverton. Write Louis & Gladys Crundwell, 3780 Calhoun, Gary, In.

ONTARIO— Summer dancing Wednesday nights; May 17-August 30, graduate level; Saturdays, club level. Write Bob Jaffray, R R 1, Ennismore, Ont. (292-8063).

A clipping from the "Daily Sun Post" of San Clemente:

"RIGHT NOW, that social group hereabouts least apt to harbor snobs, drunks and felons is the square dance club. It's said, 'If I were a head doctor, treating down-in-the-mouth personalities, I'd prescribe square dancing!'"  
*from "Palostar"—California*

## S/D Products

**SQUARE DANCE SEALS**— Colorful and eye-catching seals on your correspondence are an invitation to square dancing. Order from Bill Crawford, Box 18442, Memphis, Tenn. 38118. Samples on request. One sheet (50)— 50¢; Three sheets (150)— \$1; Ten sheets— \$3; Twenty— \$5; Special discount on 100 sheets for club resale.

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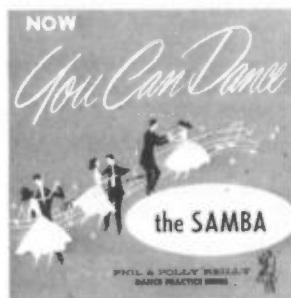
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From the Iowa Square And Round Dance News.



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